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PLATE I. ALTAR-PIECE, TEMPLE OF THE BEAU RELIEF, A MASTERPIECE OF STUCCO WORK, PALENQUE, CHIAPAS. (WALDECK.) SEE PAGE 5.

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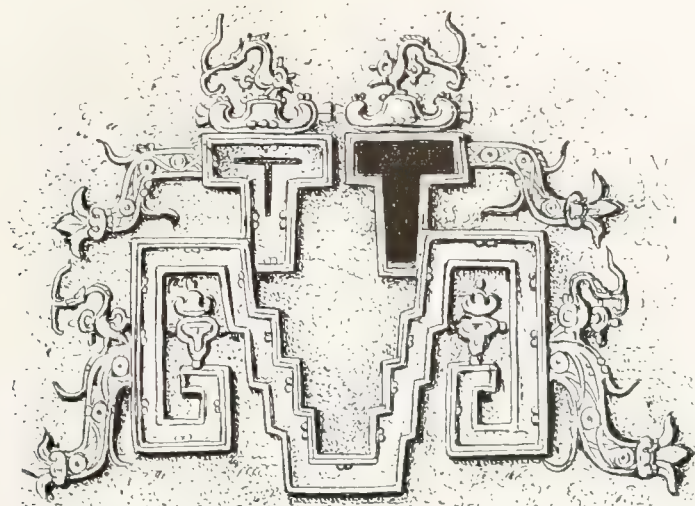


FIG. 1. SYMBOLIC MURAL ORNAMENT IN RELIEF AND PAINTED IN BRILLIANT COLORS. "PALACE," PALENQUE, STATE OF CHIAPAS, MEXICO.

MASTERPIECES OF ABORIGINAL AMERICAN ART

I. STUCCO-WORK

BY W. H. HOLMES

ARCHAEOLOGICAL research is the great retriever of human history.

The story of the far past—the ages that have slipped unrecorded from the knowledge of men—can be known only through a study of the crumbling remains of such works as time has spared. In the New World, called America, written history can tell us of the peoples and culture for the insignificant period of four hundred and twelve years only. Beyond this our resources are limited to a meager body of untrustworthy tradition and to the scattered traces of the things that men have made. By a study of the latter, the history of the Red Race and its cultural achievements may be carried backward

through the centuries and the geologic ages to the frontier of the great unknown.

It is a striking fact that while a study of the material culture of the American aborigines reveals the long-forgotten past of that people, it illumines with particular clearness the course of events prevailing among all nations during the ages anterior to the dawn of written history. It is also true that the cultural achievements of the tribes are more diversified and mature than the world has realized until now. The virile genius of the people is shown in many fields—in architecture, sculpture, painting, metallurgy, the textile arts, and especially in the plastic arts, and it is to a single phase of the

latter that I desire to direct attention in this place.

That a people not yet advanced beyond the humble plane of the stone age should have excelled in such a branch of decorative handicraft as stucco is indeed remarkable, for stucco does not come into being until the building arts are advanced to the stage where mural treatment of the highest order is required, yet we find the peoples of Middle America lavishing embellishments of the most elaborate kind on the walls of their temples, exterior and interior, on pillars and columns, on roof surfaces and on lofty roof crests erected for the sole purpose of plastic and sculptural display, and even on the faces of the pyramids on which the temples were built. A few of the more important examples may be briefly described.

IZAMAL: Among the cities of northern Yucatan numerous crumbling structures furnish hints of the grandeur of the pre-Columbian days. In the present humble village of Izamal, just west of the public square and occupying the back lots and gardens of half a dozen dwellings, are the remains of a pyramid which at one time, doubtless, supported on its summit an imposing temple, as did many other pyramids in the Mayan province. Portions of the débris that formerly veiled the walls had been removed at the time of my visit, along the southern end and for a short distance along the sides. On the eastern face I found the weather-beaten and badly mutilated remains of a great stucco head modeled in the round (fig. 2). Originally it must have been a most striking work. The face, some six feet in breadth and seven feet in height, was boldly wrought and neatly finished and painted. The illustration shows it as it appeared about forty years

ago; today hardly a trace remains. My sketch (fig. 3) serves to indicate the relations of the work to the pyramid and the general character of the ear-ornaments and headdress. The latter, doubtless, rose high on the wall and included the usual mask-embellished front and elaborate symbolic devices and feather-work, traces of which were still visible. Lizana states that one of the pyramids of Izamal was the home of Itzmat-ul, the great god and oracle of northern Yucatan, and the open mouth and the altar shelf projecting below suggest that this head may have been the mask behind which the oracle delivered his messages to the people. The head, illustrated by Stephens (fig. 4), appears to have been high up on the southern face of the pyramid and must now be entirely obliterated.

The western face of the pyramid has been partially freed of débris, thus exposing the massive hewn stone walls, part of a stairway, and a very interesting example of stucco design—a colossal human figure in strong relief, possibly a companion piece to that spoken of by Charnay as a crouching tiger. The prostrate figure occupies a panel about four feet high and eight feet long, and faces the south. It rests apparently on knees and elbows, and is surrounded by ornamental plumes and symbolic devices. Later photographs of these figures show merely battered traces of what, in the palmy days of the Maya city, must have been imposing and attractive works.

PALENQUE: The builders of Palenque, a ruined city in the state of Chiapas, Mexico, so far as the monuments show, were the greatest masters of stucco in America. Stucco was their chief reliance in all matters of finish and decoration,



FIG. 2. COLossal STUCCO HEAD OR MASK EMBELLISHING THE FRONT OF A PYRAMID (TEMPLE BASE), IZAMAL, YUCATAN

interior and exterior. In the great building known as the "Palace" and its associated temples, there are something like eighty heavy exterior columns, rectangular in section, varying from three to six feet or more in width, from two to five feet in thickness, and from six to twelve feet in height, which separate the entrances and support the entablatures of the façades. Half as many more served the same purpose in the various courts and interior corridors. All were faced with glyphic inscriptions and masterly groups in stucco executed in low relief (fig. 5). An example is shown in figures 6 and 7.

The roof spaces, as well as the walls of the buildings, were treated as panels and filled with compositions, often in bold relief and of remarkable freedom of handling. They embodied human figures, grotesque masks, and mythic monsters skilfully grouped and surrounded with florid decorations. The roof crests with which most of the buildings were crowned, erected for the single purpose of giving scope to the genius of the stucco worker, were even more richly embellished, and many remains of the subjects still cling to the lofty façades after the lapse of upward of four centuries. Few efforts at exterior architectural embellishment in any land have been more boldly conceived. Imagine elaborate compositions worked out in strong relief, adorning the roof crests of temples fifty to one hundred feet above any possible point of view; and beneath these broad sloping roof surfaces similarly treated, followed again below by rows of wide pier fronts faced with handsome figures and glyphic inscriptions, and below this still, set against the pyramid slope or embellishing the stairways, other equally elaborate works, the whole

finished in varied and brilliant colors. The sloping roof of the building, shown in figure 8, is of special interest. The two tiers of roof panels have been embellished all the way around and furnish one of the most remarkable illustrations extant of the taste and ability of the Maya decorator. The subjects, undoubtedly mythologic and germane to the functions of the temple, were wrought out in stucco in high, round relief. On the east side, or front, was the form of a serpentine monster covering nearly the entire space, twenty-one feet long by seven feet wide, with other figures and appendages filling the interspaces. At the right is the figure of a man kneeling upon a framework, beneath which are traces of a grotesque face of large size, with bulging eyes, reminding one of the wild-eyed monsters of some of the Javanese ruins. The comb-like roof-crest, as it stands today, consists of a very narrow open-work vault built of hewn stone. The faces and ends of this strange crest were entirely covered with bold mythologic tableaux in stucco, thus adding to the significance and beauty of the building.

As to the manner of attaching the figures and ornaments to the masonry, and building out the relief in plaster, I made particular observations. Small stones were set into the wall surface, projecting sufficiently for the attachment and support of the applied work, much dependence being placed on the strength and adhering properties of the plaster. To illustrate the construction, I reproduce, in figure 9, a sketch of a partially demolished human figure of colossal size which occupies the middle portion of the crest near the top of the western side. The head, which is nearly gone, was built up of a number of rough stones



FIG. 3. SKETCH SHOWING RELATION OF STUCCO HEAD OR MASK TO PYRAMID FRONT.
IZAMAL, YUCATAN.

to approximate the shape; the features were then modeled over this. The neck and body were attached to the upright partition behind, and the arms were supported by horizontal slabs at points of crossing upright partitions. Plaster was used to fix the long pieces of stone to the framework and the arms were modeled on these. The strips of stone were shaped for the purpose by sawing up thin slabs of limestone. The body of the figure is partially preserved and displays portions of a tastefully modeled belt and ornaments. The figure is seated, oriental fashion, on the median course of the framework, with the hands probably originally resting on the knees.

A small ruined structure near the river bank, about one-fourth of a mile above the "Palace," is known as the "Temple of the Beau Relief." Its most interesting feature was an altar-piece in stucco in moderately bold relief. Charnay states that the figure is entirely obliterated, but I found that a small portion remains and affords the opportunity of determining the nature and style of the work. The subject, as depicted by Waldeck (Plate I), consists of a single figure, nearly life-size, seated in a graceful pose on a cushioned throne which terminates at the right and left in tiger heads, the conventional, angular seat being supported by two legs, modeled to represent



FIG. 4. COLOSSAL HEAD DESCRIBED AND FIGURED BY STEPHENS, PYRAMID FRONT, IZAMAL, MEXICO.

the feet of the animal. I consider it a piece of great good fortune to have had the opportunity of examining the remnant of this remarkable masterpiece, and take especial pleasure in testifying, so far as a study of the fragment will warrant, to the accuracy of the descriptions and drawings published by Waldeck. No part of the human figure remains save perhaps a bit of the right knee, and the tiger heads are nearly all gone; but, with an engraving of Waldeck's drawing in my hand, I studied the remains of drapery and the modeling of the animal features of the chair with great minuteness, and found the drawing accurate save that the artist has not caught, or the engraver has failed to preserve, the full vigor of the work. The drapery is modeled in a masterly way, and the subtle lines of the foot and claws of the cat are forcibly suggested. I must acknowledge having harbored a feeling of skepticism, awakened years ago, as to the truthfulness of Waldeck's drawing. I believed that the graceful pose of the body and limbs of the figure, the flowing yet vigorous plumes and drapery, and the refinement of the relievo modeling, were beyond the reach of native skill. While there is certainly some loss of native character and force, there is doubtless also a little over-refinement of drawing and finish, natural enough in the work of an accomplished artist unaided by photography and possibly not deeply impressed with the importance of scientific accuracy.

As a work of art this bas-relief would not suffer by comparison with representative relief sculptures of Egypt, Babylonia, and the far East, and in balance of parts and grace of line has few rivals. The right hand of the figure is extended as if to call attention to the glyphic inscription toward which the face is turned,

while the left hand is raised, the index finger pointing upward.

The imprint of portions of the figure still remains upon the wall, and the remnant as it stands affords an excellent opportunity for studying the technique of the worker in stucco. The roughly laid-up wall was covered somewhat evenly with plaster; then as the modeling advanced, where the relief was high, bits of stone were set in, making a framework for the prominent features. Where strong projecting portions were to be added shallow pits were dug in the masonry as sockets for the projecting stones. Mortar was then carried over all, rough-shaping the form; perfection of modeling was made possible by employing finer grained mixtures, and finish was given by polishing and painting.

LABNA: What the worlds of art and science have lost by the failure of the conquerors of Yucatan properly to record its native culture and art is vividly suggested by the description given by Stephens of a temple at Labna, Yucatan, the crowning feature of which must have been a masterpiece indeed of stucco art. The enthusiastic words of Stephens, after having visited and described many of the wonders of the ancient civilization of Middle America, are worthy of repetition. Referring to his engraving, he says that it "represents a pyramidal mound, holding aloft the most curious and extraordinary structure we had seen in the country. It put us on the alert the moment we saw it. We passed an entire day before it, and, in looking back upon our journey among ruined cities, no subject of greater interest presents itself to my mind. The mound is forty-five feet high. The steps had fallen; trees were growing out of the place where they stood, and we



FIG. PRESENT STATE OF PRESERVATION OF STUCCO RELIEF EMBELLISHING A COLUMN OF THE "PALACE," PALENQUE, AFTER THE LAPSE OF FIVE HUNDRED YEARS.



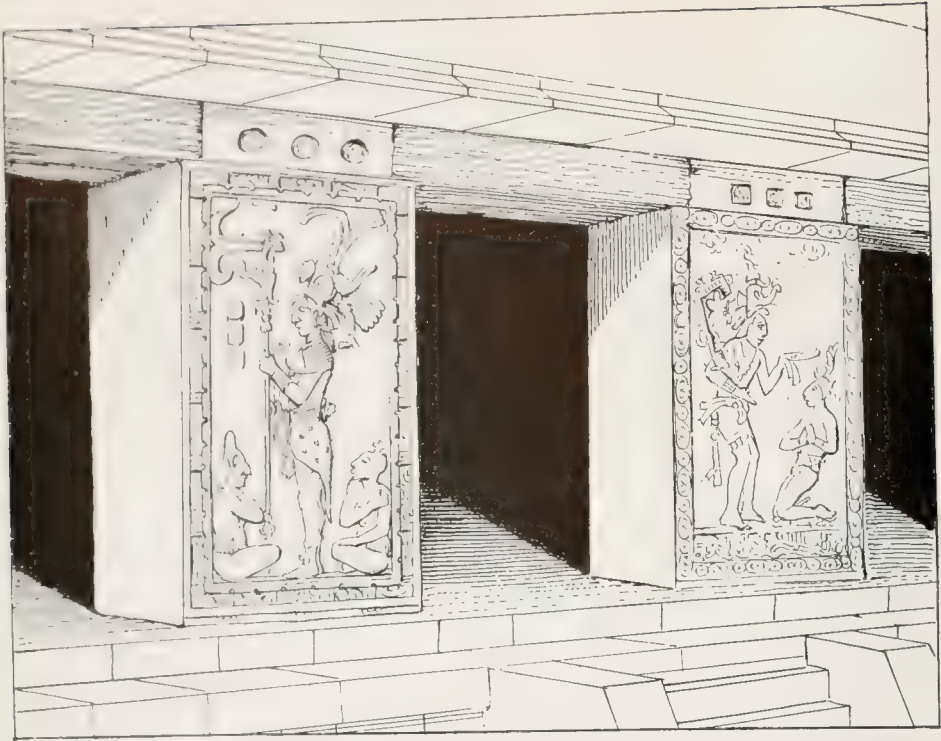


FIG. 7. SKETCH SHOWING RELATION OF THE STUCCO EMBELLISHED PIERS TO THE BUILDINGS.
"PALACE," PALENQUE, STATE OF CHIAPAS, MEXICO.

reached the top by clinging to the branches; when these were cleared away, it was extremely difficult to ascend and descend. . . .

"Above the cornice of the building rises a gigantic perpendicular wall to the height of thirty feet, once ornamented from top to bottom, and from one side to the other, with colossal figures and other designs in stucco, now broken and in fragments, but still presenting a curious and extraordinary appearance, such as the art of no other people ever produced. Along the top, standing out on the wall, was a row of death's heads; underneath were two lines of human figures in alto relievo (of which scattered arms and legs alone remain), the group-

ing of which, so far as it could be made out, showed considerable proficiency in that most difficult department of the art of design. Over the centre doorway, constituting the principal ornament of the wall, was a colossal figure seated, of which only a large tippet and girdle, and some other detached portions, have been preserved. Conspicuous over the head of this principal figure is a large ball, with a human figure standing up beside it, touching it with his hands, and another below it with one knee on the ground, and one hand thrown up as if in the effort to support the ball, or in the apprehension of its falling upon him. In all our labours in that country we never studied so diligently to make out from the fragments



FIG. 8. SMALL TEMPLE WITH STUCCO EMBELLISHMENTS IN THE TROPICAL FOREST AT PALENQUE, STATE OF CHIAPAS, MEXICO. (MAUDSLAY.) FOREST TREES COVERED THE PYRAMID AND GREW TO LARGE SIZE FROM THE STUCCO ORNAMENTS OF THE ROOF.



MAYA GLYPHS FIG. 9. SKETCH ILLUSTRATING THE CONSTRUCTION OF STUCCO FIGURES; TEMPLE CREST, PALENQUE. MAYA GLYPHS.

the combinations and significance of these figures and ornaments. . . . With the full blaze of a vertical sun upon it, the white stone glared with an intensity dazzling and painful to the eyes, and almost realizing the account by Bernal Diaz in the expedition to Mexico, of the arrival of the Spaniards at Cempoala: 'Our advanced guard having gone to the great square, the buildings of which had been lately whitewashed and plastered, in which art these people are very expert, one of our horsemen was so struck with the splendour of their appearance in the sun, that he came back at full speed to Cortez, to tell him that the walls of the houses were of silver.' . . . Its doom

is sealed. Human power cannot save it; but in its ruins it gave a grand idea of the scenes of barbaric magnificence which this country must have presented when all her cities were entire. The figures and ornaments on this wall were painted; the remains of bright colours are still visible, defying the action of the elements. If a solitary traveler from the Old World could by some strange accident have visited this aboriginal city when it was yet perfect, his account would have seemed more fanciful than any in Eastern story, and been considered a subject for the Arabian Nights' Entertainments."

United States National Museum.



FIG. 10. STUCCO ORNAMENT EMBODYING GROTESQUE FACES AND THE LOTUS; MIDDLE FACE OBLITERATED. PIER FRONT, PALENQUE.

THE SCHOOL OF CLASSICAL STUDIES OF THE AMERICAN ACADEMY IN ROME

BY EDWARD KENNARD RAND

ON the last day of the year 1912 the American School of Classical Studies in Rome ceased to exist as an independent organization. It became a part of the new American Academy in Rome. The new institution comprises the School of Fine Arts and the School of Classical Studies. The President of the Academy is Mr. William Rutherford Mead; its American office is at 101 Park Avenue, New York City.* Professor Jesse Benedict Carter is director of the Academy in Rome and, as before, is in charge of the School of Classical Studies. Mr. Gorham Phillips Stevens, an architect, formerly with McKim, Mead and White, and also formerly a Carnegie Fellow at the American School of Classical Studies in Athens, is director of the School of Fine Arts. Professor A. W. Van Buren, formerly librarian of the Classical School, has now that position in the Academy.

The new Academy occupied as its quarters the Villa Aurelia on the Janiculum, one of the most superb sites in Rome or in Italy, commanding a view of the city at its feet and the Campagna with its mountains in the distance. The ground is sacred with reminiscence of the ancient and the more recent past; the Aurelian wall runs through the estate and the house itself is built on the ruins of the Villa Savorelli, where Garibaldi made a desperate stand in the siege of 1849. For housing the twenty-four fellows, the number expected when present

plans can be carried out, the Villa Aurelia, even if extensively altered, would be inadequate. A larger building, therefore, is being erected on adjacent land; besides living rooms it will contain studios and the library. The Villa Aurelia will be used as an administrative building, as a lecture hall, as a place for exhibitions, and as a residence for the Director of the Academy. The Directors of the two Schools will occupy smaller villas on the grounds. In the garden of the Aurelia, students of the Academy will find a pleasant retreat, less extensive, less artfully natural than the grounds of the Villa Medici, which generations of French artists have held dear, and yet no less a work of beauty and a treasured source of inspiration. In 1912-13 the School of Classical Studies, despite the metamorphosis which it underwent on the last day of the old year, pursued the same tenor of experience as heretofore. Professor Carter transferred his headquarters to the Villa Aurelia in March, but the School occupied, as it still occupies this year, the Villino Bonghi at 5 Via Vicenza. The new building, it is expected, will be ready for use at the opening of the Academy in the autumn. When the whole plan can be carried out, the Classics and the Fine Arts will have an establishment of dignity, worthy to rank with the elaborate institutions which other nations either have already founded or plan shortly to found, in Rome.

*The Secretary, Mr. C. Grant La Farge, will be glad to furnish pamphlets or reports containing further information about the Academy and its Schools.



FIG. 1. FRANCIS DAVIS MILLET, LATE SECRETARY OF THE AMERICAN ACADEMY
IN ROME; FIRST HEAD OF THE CONSOLIDATED ACADEMY.
DROWNED ON THE TITANIC.

As for the future the outlook was never so bright for the School of Classical Studies. When a separate Director is appointed he will be relieved of many of the administrative and social duties which left insufficient time for the business of research before. Further, as the number of fellows increases, the scholarly output will increase. The School of Fine Arts has nine fellows in residence, winners of the Roman prize. The School of Classical Studies should have as many, and some of them, at least, should remain in the School for the same length of time, three years. At present two regular Fellowships are maintained; in addition, the two Fellows of the Archaeological Institute, one in Christian Archaeology, the other in Mediaeval and Renaissance Studies, are not infrequently resident in the School. For publishing the results of investigations undertaken by members of the School, there is urgent necessity of a special fund. Articles started in Rome have often in the past been diverted into other channels or have not been printed at all. The School needs, in the opinion of the present writer, not a new periodical, but adequate provision for issuing the work of its members promptly, and where plates or drawings are required, elaborately. The appearance of a new series of "Papers of the School" would, by concentrating its scholarly activities, inspire to new achievement.

Two important matters of administration are under discussion, both arising from the new conditions under which the School finds itself as a part of the new Academy. The membership of the old Academy has consisted entirely of its fellows and these have always been men. The Classical School has had beside its fellows and regular members a number of associate members, who, while not

engaging in special research, have profited greatly by their connection with the School. Their influence has done much to vitalize the teaching of the classics in many a school and college of our country. A year of work in Rome is in itself an unforgettable inspiration, bound to infuse itself into the teacher's methods and aims. Taking merely the Fellows in Classical Archaeology, no fewer than twenty of the entire number of twenty-six are holding today important college positions or appointments for research; the institutions represented are the universities or colleges of Chicago, Cincinnati, Columbia, Harvard, Johns Hopkins, Missouri, Oberlin, Oxford (England), Princeton, Rome (American Academy), Swarthmore, Tufts, Union, Victoria (Toronto), Western Reserve, Williams, Wisconsin, Yale, and the Carnegie Institution. A much longer list could be compiled from the other members of the School who are now established in secondary schools or colleges throughout the country. Thus while the first business of the School is research, which must not be hampered by a multiplicity of aims, it has also an educational function, which makes the presence of well-qualified associate members valuable.

Further, both regular and associate memberships in the School have been open to women, and women have held Fellowships. There has been no suggestion that women should no longer be admitted to the School, but unfortunately no provision can be made for lodging them in the new quarters on the Gianicolo, as there is, at present, no available building there. Living in Rome will be less commodious for women than for men, but not less so than it has been in the past. Both problems, that of associate membership and that of the

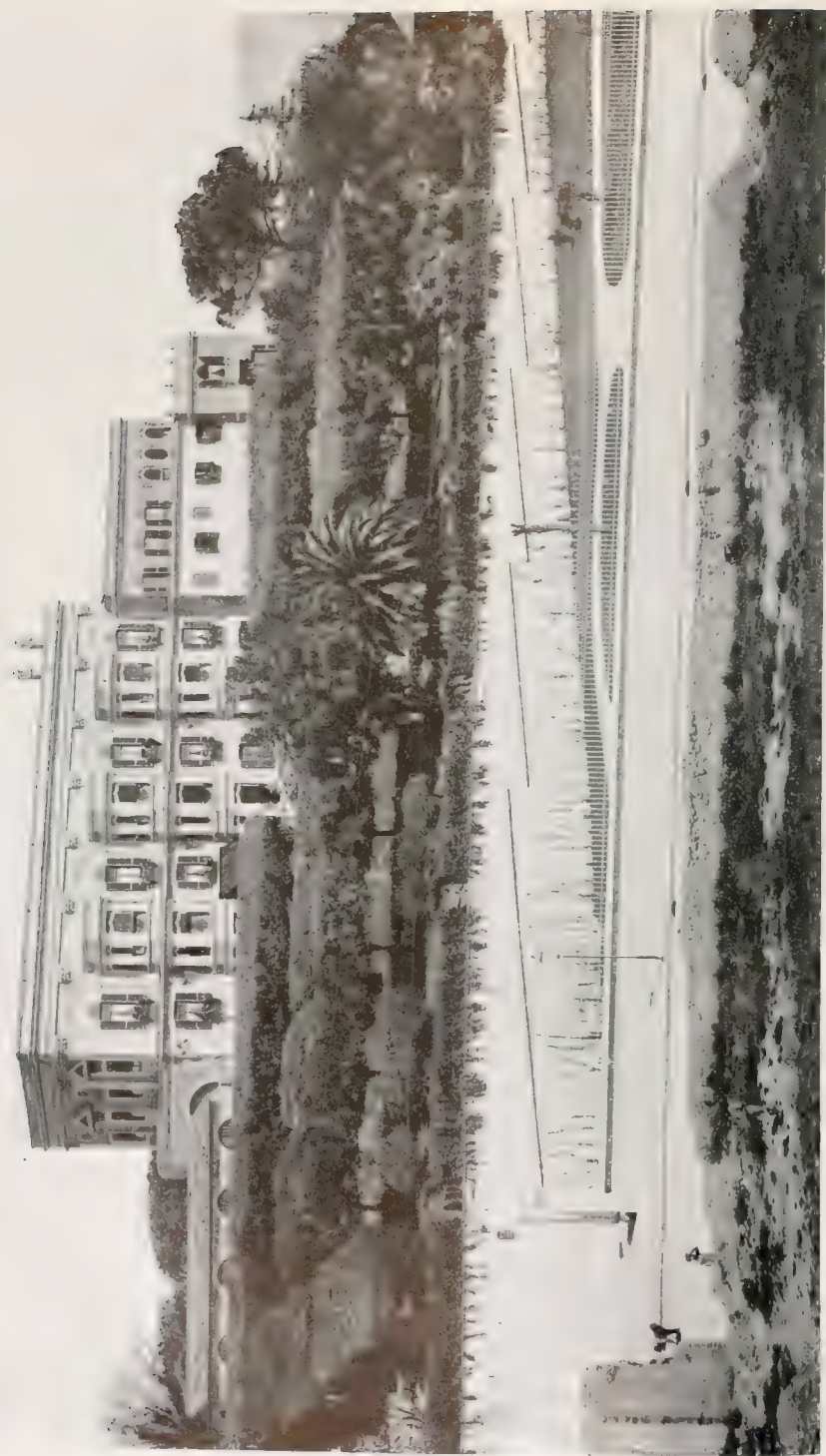


FIG. 2. VILLA AURELIA, FROM THE SOUTH.



FIG. 3. VILLA AURELLA, FROM THE GARDEN.

residential arrangements for women, need careful consideration from many points of view, but temporarily many of the difficulties will be solved if a plan for holding summer sessions of the School can be carried out.

Large projects, like those outlined above, need money for their accomplishment. They are necessities and not mere visions of magnificence. When they can be carried out, the School will attain even greater distinction than before. To enable it to maintain its prestige, and increase it, in the eyes of its friendly rivals, the other national foundations in Rome, and to enlarge its active influence upon educational conditions in our own land, it is necessary that the complete plans of the Academy should be put into effect forthwith.

Friends of the School may possibly entertain two fears as to its future. First, it may be thought that the School has surrendered its identity in combining with an institution devoted to the Fine Arts. Nothing could be farther from the truth. The trustees who represent the Fine Arts, men of deep culture and broad sympathies, are quite as jealous of the cause of the Classics as of their own. In the program of courses there is no idea of altering in any essential aspect the classical training thus far given; Christian Archaeology and Mediaeval and Renaissance Art have always been part of the work of the School, and, let us hope, will be fostered yet more effectively in the future. But least of all is it proposed to turn our School into another School of Fine Arts. Real unity between the institutions must be based on the recognition of their different aims. Their students will be profited by association with one another not because they are doing the same things but because

they are doing different things. As in a university graduate school, breadth of outlook will come from discussions in walks or at table among those who are pursuing diverse intellectual interests. From this informal intercourse will come sympathetic appreciation and enlarged understanding. Even before the two schools have been topographically united in the new quarters, they have formed, helped by the inspiration of the two Directors, a bond of cordial harmony. There is nothing to fear and much to gain from such an union.

But, further, there may be apprehension lest the School, having severed its legal connection with the Archaeological Institute of America, may isolate itself completely from American scholarship. This, too, is a groundless fear. If there is one desire on the part of the trustees who represent the Classics, it is to keep in closest touch with the Institute and the American colleges, and to conform its own program to the best interests of American education. Before its union with the American Academy, the School in Rome, like those of Athens and Palestine, was indeed directly under the wing of the Institute. At present the bond between the School and the members of the Institute is of the following nature: The American Academy in Rome is governed by a Board of Trustees consisting of thirty members with the usual officers and an executive committee of fourteen. A sub-committee of the executive committee consisting of four classical members is in charge of the interests of the School of Classical Studies; it reports to the executive committee recommendations on all matters pertaining to the conduct and management of the School of Classical Studies, especially as to its educational policy. It also nom-



FIG. 4. NEW BUILDING OF THE AMERICAN ACADEMY IN ROME.

inates to the executive committee nine persons who serve as a jury on classical fellowships. This jury conducts competitions for fellowships and determines the awards. It also makes recommendations to the executive committee, through the committee on the School of Classical Studies, regarding matters of educational policy affecting the School. The classical jury, therefore, is the special organ of expression for ideas that any member of the Institute or any classical scholar may propose in regard to the School. Such suggestions transmitted by the jury to the committee on the School and the executive committee will be given most careful consideration. I cannot imagine that a plan pronounced by the jury to be harmful would ever be proposed to the trustees or that sweeping

innovations would be initiated by the committee on the School without the knowledge of the jury. As the latter body is composed entirely of prominent members of the Institute or the American Philological Association, the ties between these organizations and the School are altogether as close as before, and may be made yet closer. Though the formal management is different, there is an even better chance for the spirit of coöperation. The School of Classical Studies may be considered now as before the representative on Roman soil of the plans and standards of classical scholars and archaeologists here, and their scholarly support is not only officially and heartily invited, but is indispensable to the best life of the School under its new auspices.

Harvard University.

SIGNIFICANCE OF THE UNION OF THE SCHOOL WITH THE ACADEMY.

"Briefly, it is a broadening and vitalizing of the work of both schools. It is not for narrow technical training that we send our youth to Rome; it is for the enlargement of their perceptions; for a vivid comprehension of the meaning and the beauty and the inspiration of what past generations of great men have given to the world; for the cultivation, in the true sense, of their talents. What they thus learn will be reflected in the quality of their work through all their later years. The greater the view that we can give them there, the more they can grasp of the inter-relation of all fine forms of human expression, the brighter and more enduring will be that reflection. For the artist, history gives life to what he sees of the past; for the student, art is the blood that flowed in the veins of those whose works he studies. The bringing together, in close communion and under enlightened guidance, of the flower of our young men in the callings which we nourish, is destined to exert an influence upon our refinement and accomplishment which we are not far-seeing enough fully to estimate. We can say though that it should mean a long step toward renewing, what our life of today has so sadly lost, the influence of that element for which no better name has ever been found than "The Humanities."

WM. RUTHERFORD MEAD.

THE VISITATION AT PISTOIA BY LUCA DELLA ROBBIA

BY ALLAN MARQUAND

IN the church of S. Giovanni fuorcivitas at Pistoia there has stood for nearly five hundred years a sculptural group, one of the most beautiful of the early Renaissance (Fig. 1). It represents the congratulatory visit of S. Elizabeth to the Virgin Mary, when the older woman hailed the younger with the words "Blessed art thou among women, and blessed is the fruit of thy womb," and the younger breaks out into song "My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour." This subject had been often represented in earlier art and was frequently portrayed in the paintings of the full Renaissance, but never with such direct simplicity and religious earnestness, with such appreciation of the significance of the theme as in this terracotta statue in this old church at Pistoia.

The object of this paper is not to call attention to a well known group, nor to arouse enthusiasm for its artistic beauty, but to consider and, if possible, to determine its authorship, in regard to which the historians of art are strangely disagreed.

Owing to its position in a minor church of a minor city, it was not known to Vasari, and hence escaped attention on the part of historians who drew their inspiration from his writings. Civic pride, however, at length asserted itself, and the group was attributed boldly to Fra Paolino da Pistoia. Fra Paolino is known to us as a mediocre painter who followed in the train of Fra Bartolommeo and Albertinelli, but who never produced anything that in inspiration could be even distantly classed with this group. Be-

sides he was not born until 1490, a very inconvenient date, whether we consider the group as a product of the early or late fifteenth century. When Barbet de Jouy in 1855 published his Catalogue of the works of the Della Robbias, he felt that the Visitation at Pistoia must belong with the works of that school, but he went no farther than to indicate its attribution as doubtful. Dr. Bode was perhaps the first to give a positive attribution. In his earlier writings he assigned it to Andrea della Robbia. However, since 1894, when I published my reasons for attributing it to Luca della Robbia, Dr. Bode has persistently attributed it to him. After that time it is interesting to note how the German and English writers—Bode, Schubring, Doering-Dachau, Cruttwell, Balcarres, Waters—have inclined to regard Luca as its author, while French and Italian writers—Reymond, Michel, de Foville, Venturi—prefer the attribution to Andrea della Robbia. The decision of such a question of course implies familiarity with the works of Luca della Robbia on the one hand and of Andrea on the other. This is hardly the occasion to enumerate all the characteristic qualities of these two artists—but I may perhaps state some of the reasons which have been advanced in recent years to shake the attribution which I made twenty years ago and to which I still adhere.

Marcel Reymond considers the group in sentiment too mild (*trop molle*) for Luca, and hence attributes it to Andrea. The force of this objection vanishes when we consider what kind of mollitude is found in Andrea's works. His sentiment is indeed tender, but invariably



FIG. 1 THE VISITATION CHURCH OF S. GIOVANNI FUORCIVITAS PISTOIA.



FIG. 2. MEETING OF S. FRANCIS AND S. DOMINIC. HOSPITAL OF S. PAOLO, FLORENCE



FIG. 3. MAIDENS PLAYING THE CITHARA. FROM THE CANTORIA MADE FOR FLORENCE CATHEDRAL.

refined, delicate, conventional, and in his later moods even sentimental. There can be no question but that the lunette over a door opening on the loggia of the Hospital of S. Paolo, Florence, representing the meeting of S. Francis and S. Domenic (Fig. 2) is properly attributed to Andrea della Robbia. It is also the closest analogue in all of Andrea's works to the Pistoia Visitation. But how "mild" in comparison. The Pistoia

Visitation is straightforward, simple, genuine; the S. Paolo Visitation, with the heads and hands unglazed and the polychromatic drapery, is an affected meeting of two monks who are conscious of their audience.

Dr. Pèleo Bacci, Director of the Accademia in Florence, sees a resemblance between the Pistoia group, Albertinelli's Visitation of 1503, and Ghirlandaio's Visitation of 1491, now in the Louvre.



FIG. 4. THE ASCENSION. FLORENCE CATHEDRAL.

In this latter painting for the first time, according to Dr. Bacci, S. Elizabeth is represented on her knees. Hence the Pistoia group must be later than 1491. But if Dr. Bacci should look about in his own Museum he might soon discover the presses from S. Croce, where some follower of Giotto had represented the Visitation with S. Elizabeth on her knees before the XV century began.

Once again Professor Venturi takes up the case for Andrea della Robbia. He is convinced also that the type of the Pistoia Visitation could have occurred only toward the beginning of the XVI century. But the only definite comparison that he makes with any of Andrea's works is with the *Incoronata* in the *Osservanza* at Siena, a work dating from about 1475. Andrea's works of the period about 1500 are well known and quite different in type from that of the Pistoia Visitation. In fact if we should survey Andrea's works in chronological order it would be with the earliest, not with the latest, that our group would have the closest affinity. Professor Venturi follows Marcel Reymond in seeing here a "mild" type of Virgin, but goes farther in stating that she has "a round head which never occurs in Luca's Madonnas." The head is rather oval than round. But Luca did not always make the heads of his Madonnas as oval as this. The most beautiful of all, the Madonna from the *Via dell' Agnolo*, has a head more round than oval. It would be interesting to apply this criterion to Andrea's Madonnas. How many of them have round heads? I imagine none at all, at least they are so rare as to justify the generalization that "round heads never occur in Andrea's Madonnas."

The case for Luca may be briefly

stated. The glaze of this group is heavy, not evenly fused, not white in color. It is evidently an early, experimental glaze. The general conception of the group is such as one might expect to find in the early rather than in the late XV century. Here there is little physical motion, but much spiritual expression. In the later Visitations there is more action and less spirituality. Such genuine simplicity as is found here could not have been inspired by the aristocratic productions of a Ghirlandaio or the affectations of an Albertinelli. Some details like the simple head cloth, and the ruffle about the neck, occur in several of Luca's early works, but in none of those of Andrea. The heavy draperies are Gothic in character, like those which the sculptors of 1430 to 1440 were accustomed to carve. Even so casual a detail as the gray blue of the eyes is the color often used by Luca and which was seldom if ever employed by Andrea. Beside all this a document has been found which records the establishment of a foundation, dated October 11, 1445, made by Monna Bice, widow of Jacopo di Neri de' Fioravanti, for the purchase of sweet, clear oil so that day and night a lamp might be kept burning before the figures of the Visitation of Mary and S. Elizabeth in the church of S. Giovanni fuorcivitas.

Inasmuch as the closest analogies of this Virgin are with Luca della Robbia's maidens on his *Cantoria* (1431-1438) (Fig. 3) and the S. Elizabeth breathes the same spirit as the kneeling Apostles in the lunette of the *Ascension* (1446) by Luca over the South sacristy door of the Florence Cathedral (Fig. 4), there can be no doubt that we have in this group a most characteristic early work by Luca della Robbia.

Princeton University.

ANCIENT BABYLONIAN ANTIQUARIES

BY ALBERT T. CLAY

A NUMBER of discoveries have been made in Babylonia in recent years to show that there were those in that ancient land who had the same appreciation of antiquities that people have at the present time. For ex-

cubits until he was permitted to behold the stone of Naram-Sin, the son of Sargon, which during a period of 3200 years no king among his predecessors had seen. He then proceeds to tell how on a day appointed by the deity he covered up the

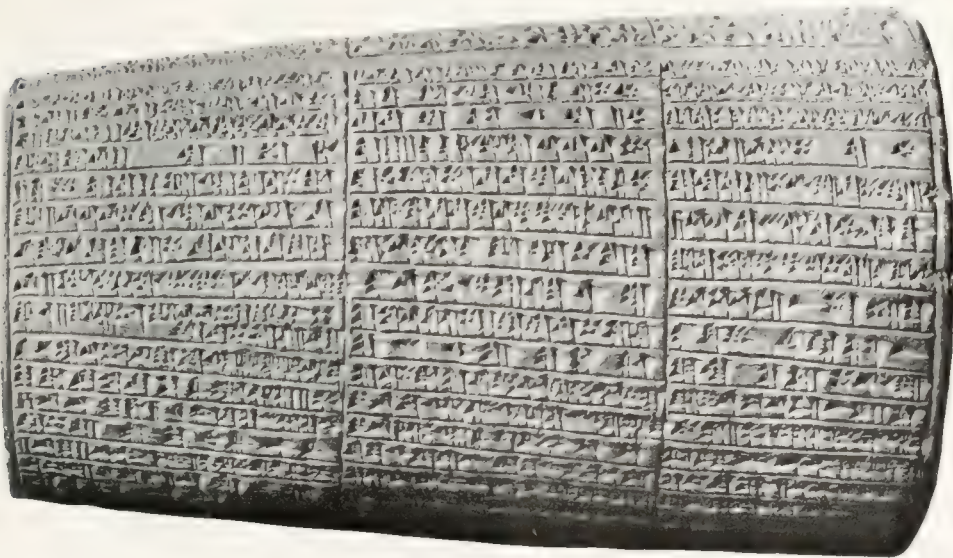


FIG. 1. INSCRIPTION OF NEBUCHADNEZZAR. 605 TO 561 B. C.

ample, at Nippur Haynes found a pottery jar that contained seven inscriptions which belonged to different epochs.

Nabonidus, the father of Biblical Belshazzar, in the account of his rebuilding of the temple Ebarra at Sippar, tells how in searching for the *temennu*, or foundation stone, he dug down eighteen

stone with all kinds of precious things, and upon which he raised his brick work, "not an inch inward or outward."

This stone was architecturally and religiously the important feature of the building. In the completeness of the king's account of his restoration of the temple, it seemed important that he should



FIG. 2. INSCRIPTION OF NARAM-SIN.

have knowledge of its existence and its position. When originally set in place it doubtless was near the level of the ground, but after several millennia so much débris had accumulated, above which the walls were from time to time raised, that in the Neo-Babylonian period the *temennu* of these old temples was far beneath the surface.

In a number of sites inscribed stones of the early period have been found which had depressions in the centre alongside of which was an inscription. These stones

have been called gate or door sockets. It seems impossible that some of these were used for that purpose, for as a matter of fact the depression in some is so shallow, that a post, upon which the gate or door swung, would scarcely remain in it. Naturally it is not impossible that some were dedicated as votive offerings to the deity. This, however, is the character of not a few of the inscribed objects that have been found in the temples belonging to the early rulers.

Recently there were found by the



FIG. 3. CLAY IMPRESSION OF AN INSCRIPTION OF SHARGANI-SHAR-ALI WHO LIVED IN THE FOURTH MILLENNIUM B. C.

Arabs, through illicit diggings, at a site called Wana-Sedoum, a number of clay cylinders, averaging about eleven inches high, which had been inscribed for Nebuchadnezzar, who ruled from 605 to 561 B.C. Usually several duplicates of the same inscription have been found in these ancient buildings; but for some unknown reason it appears that the scribe made several additional copies of this inscription, a beautifully preserved specimen of which is now deposited in the Yale Babylonian Collection. (Fig. 1).

Nebuchadnezzar was perhaps the greatest builder known in history. The evidences of his numerous operations are abundant even at the present time. In this inscription we learn of the different buildings he restored or erected, among which is Etemenanki, the Tower of Babel, well known from the Old Testament. At the close of his inscription he records his operations at Marad, where he restored the temple of the god Lugal-

Marada. It reads as follows: "At that time for Lugal-Marada, my lord, his temple in Marad, which from remote days its old foundation stone no previous king had seen, its old foundation stone I sought for, I beheld, and upon the foundation stone of Naram-Sin, king, my ancient ancestor, I laid its foundation. An inscription with my name I made, and placed in the midst of it." This is followed by a prayer to Lugal-Marada.

The place where the cylinder was discovered, as mentioned above, was Wana-Sedoum, or Wannet es-Sa'dûn, as given on Kiepert's map, a site on the Euphrates almost due west of Nippur, not far from the modern town of Daghara.

More recently an inscribed stone was secured for the Yale Babylonian Collection, which the Arabs, who found it, with two other similarly inscribed objects, said came from the same site where the cylinders had been found. The stone, however, was written in a period between

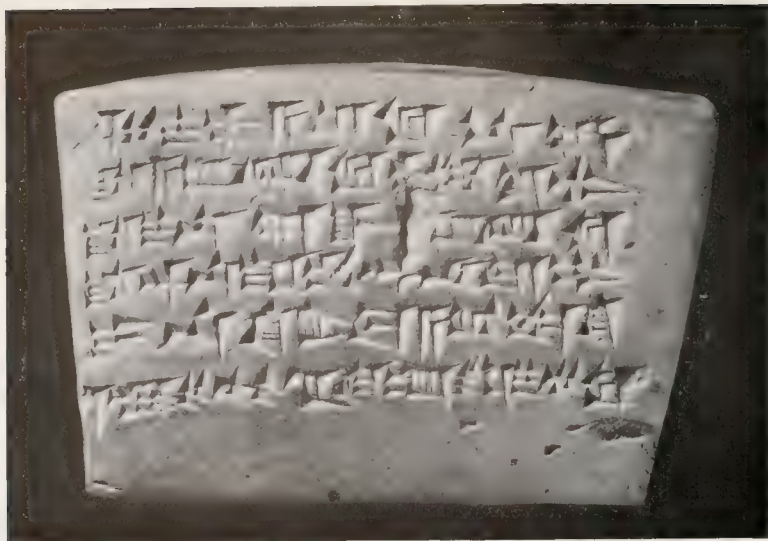


FIG. 4. THE ARCHAEOLOGIST'S DESCRIPTION WRITTEN ON THE REVERSE OF THE CLAY IMPRESSION MADE ABOUT 550 B. C.

two and three thousand years earlier than Nebuchadnezzar; and belonged to the same king he referred to in his cylinder, namely, Naram-Sin. The translation is as follows: "Naram-Sin, the mighty king of the four quarters, the subduer of nine armies in one year; when those armies were overcome, three of their kings he bound and led captive before Enlil, in that day Libet-ili, his son, patesi of Marad, built the temple of Lugal-Marada in Marad. Whoever removes this inscribed stone may the gods Shamash and Lugal-Marada tear out his estate, and exterminate his seed." (Fig. 2).

The stone proves to be one of the foundation stones which Nebuchadnezzar informs us he saw in restoring the temple at Marad. It shows that the site Wana-Sedoum represents the ancient Marad, which has hitherto been sought in vain; for, as mentioned, both the cylinder and the stone came from that

site. It also names for us another son of this famous ruler, namely Libet-ili.

A few years ago the Museum of the University of Pennsylvania secured by purchase an inscribed object in terracotta which proves to be of unique interest in this connection as showing the work of another antiquary. Its provenance is unknown. On one side there is an archaic inscription written in reversed order as if it were a stamp. On the other side of the object is an inscription in the Neo-Babylonian script, which belonged to a period several thousand years later. On further study the later inscription shows that it is descriptive of the earlier. In short, the obverse is really an impression or squeeze of an ancient inscription, and the reverse is the legend of it. The obverse reads (Fig. 3):

Shar-ga-ni-shar-ali, the mighty king
of the subjects of the god Enlil.

The reverse reads (Fig. 4):

A baked brick squeeze of a diorite stone
from an exposed(?) vault(?)
which in the palace vault(?)
of king Naram-Sin, in the city Accad,
Nabu-zer-lishir, the scribe saw.*

Here is the work of an ancient antiquary, perhaps of the royal staff of Nabonidus, for there was a scribe bearing that name who lived during his reign. In excavating or reconstructing some ancient building in the old capital of Sargon and Naram-Sin, namely Accad, which was one of the four cities comprising Nimrod's kingdom (Genesis 10:10), this scribe, Nabu-zer-lishir, saw an in-

scribed diorite stone, and took an impression of the inscription. This accounts for its being in reverse order, and the writing raised instead of being incised. Then on the back of this clay squeeze, before he baked it, he made a record of what it was, and the place where he saw the stone. No indication of the character of the stone is given. The circular form of the inscription on a flat surface, however, suggests the idea that it was a socket or foundation stone, for a number of such objects with the inscription in this manner have been found, belonging to this era.

Yale University.

*See Clay, *The Museum Journal*, University of Pennsylvania, Vol. viii, No. 2, pp. 23 ff.

"I firmly believe that the one great hope for classical learning and education lies in the interest which the unlearned public may be brought to feel in ancient life and thought. We have just lost the veteran French scholar who did more perhaps to create and maintain such an interest than any man of his time; and I gladly here acknowledge that it was Boissier's Ciceron et ses amis that in my younger days made me first feel the reality of life and character in an age of which I then hardly knew anything but the perplexing political history."

W. WARDE FOWLER.



FIG. 1. CRETAN METHOD OF THRESHING.

EXCAVATIONS AT VROKASTRO, CRETE, IN 1912

BY EDITH H. HALL

FOR the last ten years the island of Crete has attracted the attention not only of the political but also of the archaeological world. In two recent wars men have laid down their lives that its long cherished ideal of union with Greece might be realized, and in numerous peaceful campaigns carried on with the spade instead of with the sword, the scholars of England, Italy, and America have wrested from its soil the secrets it has guarded so well for four thousand years. The results of these researches are now familiar to all students of the past. It has been shown that the island of Crete during the third and second millennium B. C. was the center of a civilization which, as regards both its antiquity and its artistic and scientific achievements, rivalled the great civilizations of the Nile and the Euphrates valleys. The palaces of the lords of this era have been unearthed and have been shown to consist of vast mazes of store- and work-rooms, of shrines, domestic apartments, bath-rooms and winding corridors, all grouped around large courts open to the sky. In arrangement they present some analogies to Babylonian palaces. Smaller houses have also been unearthed, and from their remains, as well as from painted representations of houses, a very good idea of domestic architecture has been obtained.

In all of these discoveries America has played a praiseworthy part. In the eastern end of the island, on the narrow isthmus of Hierapetra, as many as four town-sites and three cemeteries

have been exploited, largely through the efforts of Mrs. C. H. Hawes and Mr. R. B. Seager working under the auspices of the University Museum of Philadelphia. As a result of their explorations, a very good collection of Cretan antiquities has been obtained for this museum.

When in 1910 the last of these sites had been finished, the question arose as to whether it was advisable to continue to dig in Crete or to call the archaeological exploration of the island, for the present, complete. After considerable debate it seemed wise to follow the advice of a veteran Scotch archaeologist, and to turn our attention to another Cretan site but dating from the later geometric period. "Geometric" is a term applied first to the art and then to the civilization which flourished in Greek lands just at the end of the bronze-age and at the beginning of the iron-age, about 1000 B. C. Such a site was close at hand, but, in contrast with the earlier sites, which were usually situated on a low-lying plain near a little toy harbor, it was located on a lofty mountain called Vrokastro, where our ponies could make their way only with the greatest difficulty. On a small plateau between two crags of this mountain, there was found a level spot large enough to pitch a tent, and here we camped for three weeks, while a trial was made of the site to learn whether there was sufficient depth of soil to contain undisturbed deposits of antiquities, and whether the town had been thoroughly cleared out before it

had been deserted. My faithful workmen encamped on a neighboring peak with no other shelter than such bush-huts as they could improvise for themselves and no other food than black bread and olive oil, with an occasional mess of beans or some other delicacy. The results of this brief season were such as to warrant further exploration; a longer campaign was accordingly planned for 1912.

We reached Crete the first of April, but the rainy season had not yet ended and we must needs wait nearly a month before the weather was sufficiently settled to permit camping out on a mountain. In the meantime we dug stray tombs in the

tance from the summit of the mountain where the excavation was to be made. There was here a small stone hut which we leased for two months at the reasonable price of ten francs. This was to serve as kitchen and dining-room. The tents, one for my friend, Miss Rowland, and one for myself, were pitched a short distance away. We came to feel very much attached to this camp before the season was over. Here on starry evenings we sat for a brief hour of peace after a long hot day of work, watching the shimmering reflection of the heavens in the sea far down below us. Here we received the women of the neighboring



FIG. 2. *BOWL OF LATER GEOMETRIC STYLE. NOTE THE SWASTIKA.

neighborhood of the village of Kavousi, one of which, a cave tomb, yielded a hoard of early bronze-age objects including a beautiful light bowl of veined marble.

On May first we decided that further postponement was useless, and in spite of a south wind which was blowing with such force that it nearly tore us from our ponies as we rounded the rocky headlands on our road, we nevertheless succeeded in reaching with all our outfit the mountain-side which was to be our home for the next two months. For our camping-place we chose a level spot near a well of water and some dis-

villages who were never tired of coming to inspect our tents and to wonder at the marvel of our camp-beds. Here we washed and packed the pottery and here on a few memorable occasions we entertained archaeologists who had come to watch our excavations.

I set the men to work the first day at clearing a space on the north face of the mountain where it seemed probable that housewalls might be found in a good state of preservation. It was highly desirable, however, that tombs as well as housewalls should be located. Accordingly one of our old and trusted workmen was sent to try a spot which had attracted my

*After University of Pennsylvania, the Museum, Anthropological Publications, III, 3, Pl. XXVI.

attention in 1910, but which could not then be investigated, inasmuch as it lay directly beneath one of the guy-ropes of my tent. By great good luck this pile of stones proved to mark the site of a large chamber-tomb, which alone yielded no fewer than fifty vases besides a number of fibulae or safety-pins, and a collection of bronze and iron implements. Two "finds" were of particular interest:

very dull after this tomb, but we persevered until a respectable group of houses had been cleared, and then turned the men loose on a hunt for more tombs, offering a reward of eighty francs to the man who should find the first tomb. They started out in high spirits but by noon of the first day their ardor was already dampened. By dint of constant spurring, however, we found at the end



FIG. 3. *JAR OF EARLIER GEOMETRIC STYLE.

one a bronze tripod of the same Cypriote workmanship which, according to the best scholars, produced the bronze paraphernalia furnished by Hiram of Tyre for King Solomon's temple; the other a quantity of faience beads and seals made in imitation of contemporary Egyptian faience, of the XX-XXII dynasties. Our tomb was thereby dated to ca. 1000-850 B. C.

The excavation of houses empty of nearly everything save potsherds seemed

of a few days several more chamber-tombs which proved, unluckily, to contain a much scantier array of pottery and bronzes. One of them, indeed, yielded only three small vases, although the tomb contained no fewer than twenty-four skeletons. But the search was continued. Every morning at six the men scattered over the wild and rocky moors, sinking a trial trench here and there where they detected or thought they detected signs of promise. I followed them about on

*After University of Pennsylvania, the Museum, Anthropological Publications, III, 3, Pl. XXX.

my pony ordering them away from places which, it was only too apparent, they had chosen because of the cool shade, and suggesting to them other sites for their activities. When the last week of June had ended and we had exhausted our grant of money, we had to our credit seven chamber-tombs, one burial in a cave, two in jars, and nine bone-enclosures, a type of burial quite new to this period and consisting of small shallow rooms, either single or in rows, containing the ashes of the dead together with their burial outfits. We found altogether about two hundred painted vases and a considerable collection of bronzes, some of which, it is to be hoped, will throw light on the problems of chronology and ethnology connected with this transition period when the Homeric bards were

singing the lays of the Iliad and the Odyssey. A full account of these discoveries has recently been published in the *Anthropological Publications of the University of Pennsylvania Museum*.

One more incident of this season's work should be noted. At the foot of the mountain, on a little promontory extending into the Mediterranean, was located a bronze-age settlement dating from the best period of Cretan art. A trial excavation was conducted here for a week and, in spite of the fact that the Romans had built a town above the earlier settlement, some unusually fine and well preserved specimens of Cretan pottery were recovered. This is a site which may well repay continued exploration in the future.

University of Pennsylvania Museum.



FIG. 4. ON THE WAY TO THE SITE.

ARCHAEOLOGICAL PERPLEXITIES

BY CHARLES T. CURRELLY

IN THE development of the science of archaeology, great use has been made of the geological method of studying stratification. In fact, the oldest periods of archaeology dovetail so closely into the more recent periods of geology, that it is difficult to say when geology leaves off and archaeology begins.

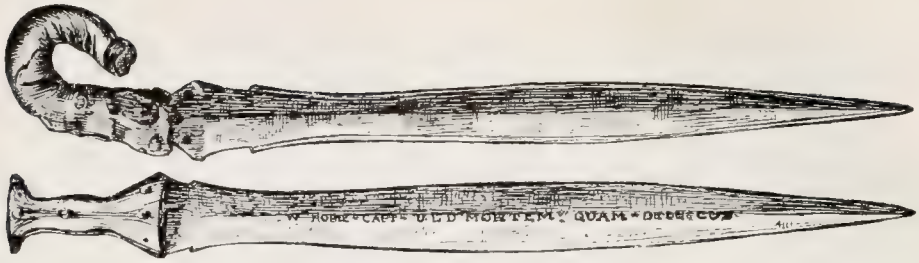
The method of determining the age of anything from the position in which it was found has, however, to be guarded with very great care. Whereas, in solid rocks, the fossils which are found at the top may with certainty be placed later than those at the bottom, it is a very different matter when one is dealing with gravel-beds, mud-banks, or soft earth or sand. Many flint implements have been washed *in* and *out* of half a dozen gravels, and one frequently finds implements, which are evidently of the most recent period, at the bottom of a gravel-pit, and those which may be twenty thousand years earlier at the top.

This perplexity, which is so well known in connection with palaeolithic implements, is also true in cases where one would hope to find everything of one date. For instance, the objects in the Treasury of Saint Mark in Venice, which were captured by the Crusaders from the churches of Constantinople, might be expected to give us an accurate picture of Ecclesiastical Art from the VIII Century to the time of their capture. But if this were taken as a standard of the workmanship of Constantinople during that period, it would lead to grave mistakes, as many of the vessels were taken to Constantinople and sold as rare works of ancient art in the

early centuries of the Christian Era, having been made during the early dynasties of Ancient Egypt, over three thousand years before. In this way we should be mixing Byzantine and early Egyptian things, and giving them all the name of "Works of the Byzantine Craftsmen." Again, in a Mycenaean tomb of Greece, a pre-dynastic Egyptian vase was found. This had probably been sold in Greece during the latter part of the second Millenium B. C., as an object of rarity and interest. To a large extent the archaeologist has accepted a group of objects found in the same tomb as contemporary, and in the majority of cases there is no doubt that he is right, but it is dangerous to accept the evidence of single tombs, as we have seen in this instance.

Tomb-robbing was a moderately important industry during the times when objects of value were buried with the dead, and the tomb that escaped the plunderer owes its safety either to some curious accident, or to great ingenuity on the part of the builder. The tomb-robbler probably sold all that he could, and with childish glee broke up what he could not use. Thirty years ago, in certain districts of Syria, when the peasants had not much to do, they amused themselves by digging open tombs of the Roman period, taking out the beautiful glass wine-cups and vases, and finding enough pleasure to repay them for their labor in the joy of smashing them to pieces, while they said "Curse the man who made you!"

In the illustrations we have two Irish swords of the Bronze Age (about 1500



IRISH SWORDS OF THE BRONZE AGE.

B. C.); the handles, however, were made in the year 1798 A. D. These swords had been found by, and were in the possession of, peasants who took part in the Irish rebellion. As they were very poor, they went to war with whatever weapons they could get; one of them was only able to fit a rough hide handle to his bronze sword, but the other was able to have a bone handle made, and also a moderately good sheath. These interesting examples are but two of innumerable ones that must have existed, though it is probably rare to find the two parts of an object three thousand five hundred years apart in date. At all times the poor man has had to use what he could get,

so that things of different periods may be mixed together from two causes—either from important things obtained by robbing tombs, being sold and re-buried with later men as some of their favourite possessions, or from the use by the poor man of objects which he adapted to his needs at a later time.

Another class of object which is apt to be misleading is the small, heavy object like a coin. These in certain kinds of soil may sink to a much lower level than the one to which they really belong. Of course, the method of checking off these difficulties is to accumulate enough evidence to see whether similar groups occur together in other tombs or in other layers.

Royal Ontario Museum of Archaeology.



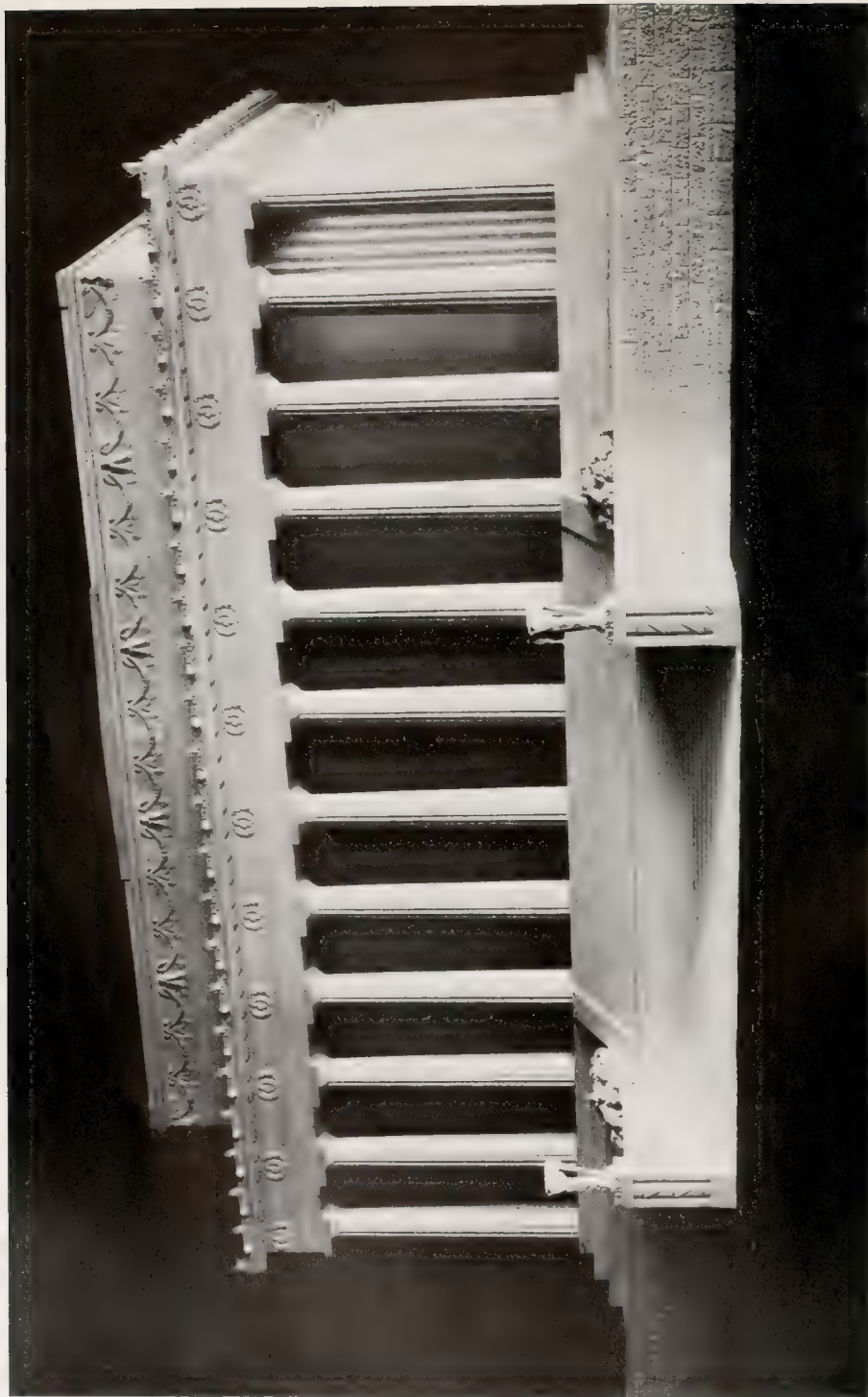


PLATE II. THE DESIGN FOR THE LINCOLN MEMORIAL (WASHINGTON).

MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE

I. THE LINCOLN MEMORIAL (WASHINGTON)

WE give our readers an illustration of the latest model of the Lincoln Memorial as approved by the National Fine Arts Commission, to be erected in Washington where the Mall and the Potomac meet, for which Congress appropriated \$2,000,000, in February, 1913. The architect, Henry Bacon of New York, gives the following description of the monument:

"I propose that the Memorial to Lincoln take the form of a monument symbolizing the Union of the United States of America, inclosing in the walls of its sanctuary three memorials to the man himself—one a statue of heroic size expressing his humane personality, the other memorials of his two great speeches, one of the Gettysburg speech, the other of the second inaugural address, each with attendant sculpture and painting telling in allegory of his splendid qualities evident in those speeches.

"By means of terraces the ground at the site of the Lincoln Memorial will be raised until the same level is obtained as the ground at the base of the Washington Monument. First a circular terrace, 1,000 feet in diameter, is raised 11 feet above the present grade. On its outer edge will be planted four concentric rows of trees, leaving a plateau in the center 750 feet in diameter, which is 4 feet greater than the length of the Capitol. In the center of this plateau, surrounded by a wide roadway and walks, will rise a terrace 16 feet high and 500 feet in diameter, making a total elevation of grade 27 feet above the present grade. On this rises the Memorial to Lincoln, a monument representing the Union he saved by his extraordi-

nary gifts and powers and to which his devotion was supreme.

"On a granite rectangular base is placed a series of plinths or steps, 13 in number, typifying the 13 original states. The top step supports on its outer edge a Greek Doric colonnade of 36 columns, symbolizing the Union of 1865, each column representing a state existing at the time of Lincoln's death. This colonnade of the Union surrounds the wall of the Memorial Hall, which rises through and above it, and at the top of the wall is a decoration, supported at intervals by eagles, of 48 memorial festoons, one for each state in the Union to-day. The above three features of the exterior design represent the Union as originally formed, as it was at the triumph of Lincoln's life and as it is when we plan to erect a monument to his memory. These cumulative symbols house as their kernel the memorials of Lincoln's great qualities, which must be so portrayed to mankind that devotion, integrity, charity, patience, intelligence, and humaneness will find incentive to growth, and by contemplation of a monument to his memory and to the Union the just pride that citizens of the United States have in their country will be supplemented by increasing gratitude to Abraham Lincoln for saving it to them and to their children."

The Lincoln Memorial Commission has completed the contracts for the Memorial and work on the site has begun.

This is the first of a series of MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE we shall present from time to time.



CENTRAL PORTION OF PROPYLAEA FROM NIKE BASTION, SHOWING REBUILT CEILING



TOMBS OUTSIDE THE VESUVIUS GATE, POMPEII



RECENTLY EXCAVATED TEMPLE AT CORFU FROM THE WEST



RECENTLY EXCAVATED TEMPLE AT CORFU; SOUTH SIDE FROM WEST; SEA BEYOND



PAESTUM, SEMICIRCULAR STEPS IN FRONT OF THE "BASILICA," FROM A DISTANCE



PAESTUM. ANCIENT STREET WEST OF TEMPLES,

CURRENT NEWS AND NOTES*

Restoration of the Propylaea of the Acropolis. Since the completion of the repairs and partial restoration of the Parthenon and Erechtheum the Greek Government has been engaged the last few years in work on the Propylaea, the magnificent marble gateway to the Acropolis planned and built under the administration of Pericles. During the Turkish dominion this building was converted into a fortress and partially destroyed by the explosion of a powder magazine in 1645.

During the present work the columns of the inner (eastern) portico have been to some extent rebuilt and the architrave replaced upon them. Work has also been done on the columns of the western portico, and a portion of the marble ceiling has been rebuilt. Students of our American School at Athens have taken advantage of the opportunity offered by these operations and have made a careful study which has resulted in interesting discoveries as to the architecture of the Propylaea.

Excavations in the Ceramicus Cemetery. In connection with and following the investigation of the wall of Themistocles and the cemetery outside the Dipylon Gate at Athens, excavation has been carried on which has changed considerably the appearance of this place and restored to us more nearly its aspect in ancient times. Along the main street westward from the monument of the young knight, Dexileos, the original level has been reached and we now see the monuments and the walls surrounding the family lots ris-

ing high above us. Retaining walls have been built about the three monuments of different styles which stand close together on the north side of the way. Behind the beautiful stele of Demetria and Pamphile several stone sarcophagi have been found and a number of graves opened in other spots, adding to our knowledge of the burial customs of the old Athenians. The cemetery is now conveniently reached by one of the new electric car lines.

Temples Uncovered at Corfu. During the last three years, two temples have been excavated by the Greek Government under the supervision of Dr. Dörpfeld and with the assistance, in both the French and English senses of the word, of His Imperial Majesty, the German Emperor, who takes his vacations at the Achilleion, the beautiful villa formerly owned by the late Empress Elizabeth of Austria. In the spring of 1911 in the district called Palaiopolis, the site of ancient Corcyra, not far from the old harbor, was found an interesting altar in good preservation, ornamented with a Doric triglyph frieze like that on the Agora Fountain at Corinth, excavated by the American School in 1900. When the fact is recalled that Corcyra was a colony of Corinth, it is interesting to speculate on a possible connection between these two examples of a rare feature in architecture. Leading from this altar westward is a paved roadway and near its end were found parts of the foundations of a Doric temple, perhaps that of Poseidon, one or two archaic Doric capitals, and a large

*The illustrations accompanying the Greek notes are from photographs made by the author, Arthur Stoddard Coolidge.

Medusa and other fragments from a probable pediment group. The sculptures are now in a new museum erected not far away and close to the old tomb of Menecrates. Unfortunately, the fine trees formerly shading this tomb have been cut down and it now stands exposed to the sun in a corner of the yard of the museum.

Recently, in the grounds of Mon Repos, the villa of King George of Greece, about two miles south of the town of Corfu, a little temple also of the Doric order, discovered in 1822, was fully excavated and was partially restored by the German Emperor. It has a beautiful situation on a little shelf about 100 feet above the sea, on the east coast of the island, surrounded by olive groves, while near by is a sacred spring. The temple probably dates from Hellenistic times and may have been sacred to the Nymphs of this spring. There were six columns on the ends and apparently eight on the sides. A number of the columns have been re-erected. A considerable portion of the cella wall and of one pediment remains. Visitors are conducted from the royal villa through the olive groves of the park, a distance of about a mile.

Discoveries at Paestum. The Italians are continuing work at Paestum near the familiar Doric temples. Some years ago to the west of the temples about an eighth of a mile of an ancient street was uncovered. This is perhaps twelve feet wide and is paved with great blocks of lava like the streets of Pompeii. Curbstones of considerable height and sidewalks may be seen. In front of both the temple of Poseidon and the "Basilica" the ancient altars are now fully revealed, as well

as the semicircular steps before each of the temples. A little to the north, in the southwest angle of the crossroads, a Roman gymnasium is being uncovered. Remains of a portico on the north, marble pavements and fountain basins, and a little theatre or odeum like that in the gymnasium at Epidaurus, are among the most interesting features already to be seen.

Tombs at Pompeii. The tombs outside the Herculaneum Gate of Pompeii, the so-called "Street of Tombs," have long been familiar to visitors and afford an interesting study of the various forms of mortuary architecture employed by the ancient inhabitants. Some have also seen the exedra-like tombs outside the Stabian Gate on the south side of Pompeii, while with the excavation of the Nola Gate on the east and the making of the new entrance there from the station of the electric railway there have been revealed several more tombs. About three years ago, outside the Vesuvius Gate on the north, some of the most notable funeral monuments were unearthed. Among these were buildings with enclosing walls entered by small doors and containing chambers with niches for the funeral urns. The frescoes on the walls were well preserved and have been protected by glass roofs.

Archaeological Notes From Italy. On the first day of January, 1889, Commendatore Boni, who has charge of the excavations in Rome, discovered in the Roman Forum the famous Black Stone with which were connected some of the early traditions of Rome. On the first day of January, 1914, Commendatore Boni sank a shaft on the Palatine hill, and discovered what he claims to be the *mundus*. This was the center of the

primitive city on the Palatine hill, a spot sacred to the dread gods of the under world. If this identification is accepted by archaeological authorities, Commendatore Boni will have brought to light another important monument of ancient Rome.

Outside of Rome, the most important excavations going on in Italy are at Ostia and in the nearby neighborhood. As the streets have been cleared, there have come to light shops, small temples, a fountain, the offices of the commercial companies which imported grain from Africa, and many private houses. The houses are of quite a different ground plan from those at Pompeii, and their wall paintings show a greater understanding of perspective than do the paintings at Pompeii. Of historical interest has been the examination of the stratification of the subsoil of Ostia; the conclusion has been reached that Ostia was not in existence before the third century B. C., at all events on its present site. Tradition as given in Roman history held that Ostia was Rome's earliest colony.

There have been many interesting finds made near Ostia on the crown properties. The King of Italy is recognized as an authority on numismatics, and now Queen Elena is becoming an enthusiastic archaeologist. It is rumored that she is engaged in writing a book on the archaeological finds which have come to light under her direction. R. V. D. M.

Indian Pottery. The Wyoming Historical and Geological Society of Wilkesbarre, Pa., has published in Volume XIII of its Proceedings, and also in separate form, a well-illustrated brochure of 101 pages on "A Study of North Appalachian Indian Pottery," by Christopher Wren. The memoir is introduced with a brief account of the

potteries of Palissy and Wedgwood, followed by a "Chronology of Pottery and China Making in Europe." A description of the Appalachian region of Pennsylvania is given, and a general account of the principal features of the aboriginal pottery of the area, including materials used, form, method of manufacture, size, thickness, decoration, uses, and age. The greater part of the work is devoted to descriptions of the plates illustrating earthenware objects, which afford an adequate conception of the character of aboriginal pottery from the area treated.

Excavations at Quirigua. The School of American Archaeology has been engaged since February in its fourth season's work at Quirigua. The discovery has recently been announced of a heretofore undescribed monument in the Montagua valley, the first to be discovered in that region since Maudsley's time. The monument is an inscribed stela or pillar, seven feet high by four feet wide by three and one-half feet thick. It has three faces covered with hieroglyphic inscriptions. Upon the south side is a sculptured figure badly weathered. The style of glyph sculptures is that of the oldest monuments at Quirigua. In our next issue we shall present a more detailed description of the stela, with illustrations.

The School of American Archaeology announces two field expeditions for the month of August, 1914. During the first half of August, the excavations at the ruins of Quarai, New Mexico, begun last summer, will be resumed. A camping excursion will start from Santa Fé the middle of August, visit the important cliff ruins of the Pajarito Plateau, and cross the Jemez Mountains through the Valle Grande to the

Jemez Hot Springs. Excavations will be conducted at Amoxiumqua, west of Jemez Canyon, and the ruins of the Jemez plateau and mountains will be explored. For full particulars address the Secretary of the School of American Archaeology, Santa Fé, New Mexico.

Quarai was one of the early New Mexico Franciscan Missions having been founded in 1629. It was abandoned before 1675 because of the incessant Apache raids. It was inhabited for centuries by a people known as the Tigua, and its excavation is of especial importance because of the light it will throw on the first impact of Spanish civilization upon the primitive American life of this region. During September, 1913, a sketch plan of the ruins and fortifications was made. The Pueblo town consisted of several rectangular courts surrounded by terraced buildings. A number of circular kivas were found in the courts. The excavation of the principal burial mound was begun and thirteen skeletons were uncovered which will be sent to the National Museum for scientific study. Some choice bits of pottery, chiefly glazed ware, were found. The foundations of the ecclesiastical buildings show how extensive were the activities of the Franciscans at this early period. The walls and fortifica-

tions are very elaborate and give the impression that they were probably built by the Indians under the supervision of the Spaniards.

Plunder of Antiquities in China. The Asiatic Institute has recently circulated a monograph of the China Monuments Society on the "Plunder and Destruction of Antiquities in China," in which attention is called to the widespread pillaging of temples and the sacred places of the dead, and the plundering of sculptures and other antiquities native to China in the interest of foreign dealers and museums. This depredation in the field of antiquities is to be deplored. The proposed American School of Archaeology in China may prove to be of service in regulating these matters as far as Americans are concerned. The Asiatic Institute, through its Secretary, Frederick McCormick, 27 West 67th Street, New York, is preparing memorials to be presented to His Excellency, President Yuan Shih-k'ai, which have been endorsed by over forty universities, museums and learned societies, with a view to having the National Government of China make legal recognition of China's monuments and antiquities, and bring them under national protection for the lasting benefit of the Chinese people and of mankind generally.

BOOK NOTICES

THE MESSAGE OF GREEK ART. By H. H. Powers. Pp. 336; Figs. 137. New York: The Macmillan Company. \$2.00.

This book is excellently adapted to a circle of general readers of culture, and should appeal also to all students of art. Much emphasis is laid upon the historical background, and Greek sculpture is never disassociated from Greek civiliza-

tion. Throughout the book the principles and tendencies of Greek sculpture are so interpreted that Greek art is made to tell a very vital and significant message about the personality and life and ideals of the Greeks.

This is one of the most inspiring books that have recently been written on Greek sculpture, for the book gives us rather

the message of sculpture than that of vases or other works of art. The best chapter is the tenth, on "New Ideals in Art—Phidias and the Parthenon Sculptures." It shows a very fine appreciation of the Parthenon sculptures, and of the development of pedimental groups from the earliest Poros reliefs to the East Pediment of the Parthenon, which must be accounted the world's greatest achievement in art.

In short, all who are interested in the spiritual content of Greek art, or of art in general, are strongly advised to read this enthusiastic and lucid book. A single quotation will illustrate its character: "But no Christian artist either wrought or conceived such a Madonna as the Demeter of Cnidus. Compare with such a vision as this the coldly mundane beauties of Titian, the emotionless placidity of Raphael, the joyless pathos of Michelangelo, even the spiritual beauty of Giorgione, and the hopeless inadequacy of the Christian artist in expressing his own ideal is at once apparent, while the purposeless subtleties of a Mona Lisa degenerate into irritating impertinence. Not fifteen centuries after Calvary, but four centuries before, the Christian ideal found its most perfect expression."

D. M. R.

ANCIENT TOWN-PLANNING. By F. Haverfield. Oxford: Clarendon Press. Price 6s. net (\$2.00) 150 pp.

The volume is an enlargement of a paper read to the University of London as the Creighton Lecture for 1910, and also submitted in part to the London Conference on Town-Planning in the same year. It does not attempt to be exhaustive, and while giving a very good sketch of the ground-plans of many ancient towns and cities, it does not consider at all such important problems as the evo-

lution of the civic centre (Agora and Forum), laying-out of subsidiary centres, plotting of parks and gardens, treatment of water fronts, development of suburbs and the like. After some preliminary remarks on ancient town-planning, the author discusses Greek town-planning in its origins and first efforts, and devotes especial attention to the Macedonian Age. Similarly, Italian town-planning is treated in its origins and during the late Republic and Empire, and considerable space is given to Roman provincial towns. The places discussed at greater length are Athens and the Piraeus, Selinus, Cyrene, Priene, Pergamum, Pompeii, Turin, Florence, Naples, Tingad, Silchester and Caerwent. The book is a valuable contribution to the modern awakening in town-planning and indicates how much may be gained from the thorough study of the cities of antiquity toward the solution of the problems of the modern city.

M. C.

ATHENS AND ITS MONUMENTS. Charles Heald Weller. New York: The Macmillan Co. 8vo., pp. xxiv 412. \$4.00 net.

The publishers and author have united in giving to readers and travellers an attractive and trustworthy volume on the topography and ancient monuments of Athens. The author follows the topographical plan of Pausanias and gives at times a running paraphrase of the text, but not in a way to interfere with adequate descriptions of the more important buildings and temples. In the introductory chapter, Professor Weller discusses the sources of his information, the building materials of the ancients and their methods of construction. He passes then to a consideration of the situation and general aspect of Old Athens. He gives next an historical sketch of the

development of the city, and devotes the following chapters to the Agora, the City of Hadrian, the Acropolis, the Suburbs, the Piraeus and the Ports. The book contains 262 maps, reproductions from photographs and other illustrations.

M. C.

THE SPANISH ARCHIVES OF NEW MEXICO.

By Ralph Emerson Twitchell. Cedar Rapids, Iowa: The Torch Press, 1914. 2 vols., 8vo., xxv, 525 pp.; vi, 683 pp., illustrated.

For a number of years the Archaeological Institute of America conducted investigations in the archaeology and early Spanish history of the extreme Southwest under the immediate direction of Adolf F. Bandelier, who died in Seville on March 19th. The results of these researches, most of which have been published in the Papers of the Archaeological Institute of America, are of such importance that they have formed, to a large extent, the basis of all archaeological and historical work subsequently undertaken in the section to which Bandelier's labors pertained. Of interest in this connection, therefore, is a work recently compiled by Mr. Ralph E. Twitchell, of East Las Vegas, New Mexico, and published in two volumes under the title *The Spanish Archives of New Mexico*. The title of each document, together with its author and date, is given, and where desirable a digest of the contents is included; in some cases, indeed, a translation of the entire document is provided. The work is embellished with numerous illustrations, including facsimiles of documents and portraits of individuals prominent in the history of New Mexico, and an adequate index accompanies each volume. *The Spanish Archives of New Mexico* is of prime importance to students of the Indians of the old Spanish province of

which the work treats, and bears close relation to the researches formerly conducted by the Archaeological Institute of America as well as to those which the School of American Archaeology now has in progress.

F. W. H.

GUIDE TO MATERIALS FOR THE HISTORY OF THE UNITED STATES IN THE PRINCIPAL ARCHIVES OF MEXICO. By Herbert E. Bolton. Washington: Carnegie Institution of Washington, 1913. 8vo., xv, 553 pp.

Related also in a general way to the subject of the work noted above, and likewise of great value, is a *Guide to Materials for the History of the United States in the Principal Archives of Mexico*, prepared by Dr. Herbert E. Bolton of the University of California, and published by the Carnegie Institution of Washington. We take special pleasure in announcing the appearance of this volume, since the publications of the Carnegie Institution are neither very generally distributed nor made known in other ways, regardless of the wide value of some of them. Limitation of space prohibits even a summary of Doctor Bolton's valuable compilation. The first 376 pages following the introductory matter comprises a Guide to the Archives in the City of Mexico, while those outside the capital occupy pages 377-468. An appendix, consisting of lists of governors and other officials, includes pages 469-479. The documents listed are replete with information pertaining to the Indian tribes of the present Mexican border, the history of which cannot be written without consultation of the archives which this excellent Guide catalogues. The next step should be the translation and publication of the documents themselves.

F. W. H.



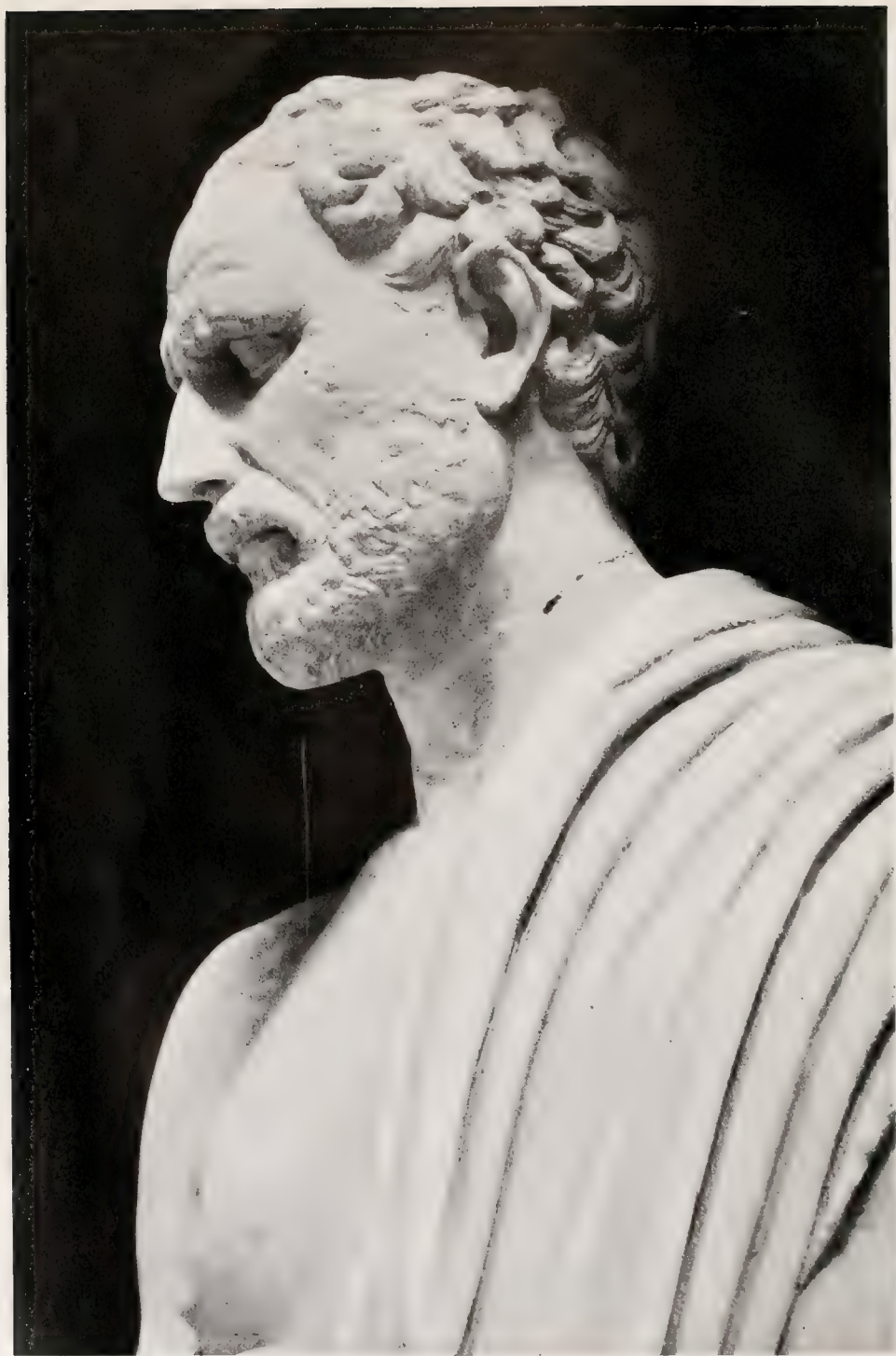


PLATE I. BUST OF DEMOSTHENES FROM FULL LENGTH STATUE IN THE VATICAN, ROME.
SEE PAGES 47-50.

ART AND ARCHAEOLOGY

VOLUME I

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NUMBER 2

A NEW RESTORATION OF THE STATUE OF DEMOSTHENES

CHARLES H. WELLER

FORTY-TWO years after the tragic death of Demosthenes in Poseidon's temple on the lonely little island of Calauria, the Athenians resolved to do him worthy honor. The orator's sister's son, Demochares, proposed the decree according to the provisions of which a statue of the deceased statesman was set up on the edge of the market-place at Athens. At the same time it was enacted that the oldest of his descendants should be boarded at public expense in the town-hall, or Prytaneum, a distinction which seems later to have been made perpetual.

The sculptor of the statue was Polyeuctus, whose work is not otherwise known, and the statue was of bronze. On the base the Athenians caused to be engraved the elegiac couplet:

"Had but the might of thy arm,
Demosthenes, equalled thy purpose,
Macedon's demon of war
Ne'er should have conquered the Greeks."

The pseudo-Plutarch, the author of the *Lives of the Ten Orators*, quotes Demetrius of Magnesia to the effect that just before his death, Demosthenes "asked for a tablet and composed the elegy later carved by the Athenians on his statue," but the story is scouted by Plutarch himself in his *Life* of the orator, and seems improbable.

In later times other statues of Demosthenes were erected in Athens, but that of Polyeuctus seems to have remained the most famous. Precisely where it stood we do not know. The author of the *Lives* says that it was "near the Roped-in-

space and the Altar of the Twelve Gods;" the traveler Pausanias, mentions it in proximity to the temple of Ares. Unhappily we know only the approximate location of these three sites. That they were at the southern end of the market and on the slope of the Areopagus is sufficiently certain. There the statue stood years afterward. Pausanias saw it about the middle of the second century of our era, more than four hundred years after its erection. Its ultimate fate we do not know. Doubtless, like its countless companions, it finally found its way to the melting furnace; perhaps it was carried off first to Rome or Constantinople.

Thus far our evidence gives us no clue to the style of the statue. An anecdote related by Plutarch¹ affords us significant hints. The story runs thus:

A short time before I arrived at Athens, the following event is said to have happened. A soldier, who was summoned by his commander to a certain trial, deposited in the hands of the statue a small amount of gold which he had. Now the statue represents a standing figure with hands clasped together, and beside it grows a plane-tree of moderate size. Many of the leaves of this tree, whether blown down by accident or purposely placed in this position by the man himself, fell upon and covered the gold from sight for a long time. When the man returned and discovered his money safe, the story of the occurrence spread abroad. Then many men of literary talent seized upon the occasion to vie with one another in their epigrams to eulogize the incorruptibility of Demosthenes.

¹ *Demosthenes*, 31.

From this account we may be sure, first, that the statue was a standing figure, and, second, that the orator was rendered with clasped hands. Now the best

feet high in the Braccio Nuovo of the Vatican museum (plate 1 and fig. 1).

Of this Vatican statue the studies and characterizations have been numerous. Perhaps the most interesting is that of Lord Macaulay. Macaulay says:²

The Demosthenes is very noble. There can be no doubt about the face of Demosthenes. There are two busts of him in the Vatican, besides this statue. They are all exactly alike, being distinguished by the strong projection of the upper lip. The face is lean, wrinkled, and haggard; the expression singularly stern and intense. You see that he was no trifler, no jester, no voluptuary, but a man whose soul was devoured by ambition, and constantly on the stretch. The soft, sleek, plump, almost sleepy though handsome, face of Aeschines presents a remarkable contrast.

Dr. Helbig³ says:

The individuality of Demosthenes is indicated with a master hand in this statue. The whole history of the man, filled with strife and sad experiences, may be read in the clear-cut, furrowed countenance. The bodily structure, especially the narrow chest, clearly shows how little fitted the constitution of Demosthenes was for the career which he selected, and how much energy he must have possessed to overcome his physical disabilities. According to a modern authority on physiognomy, the curiously retreating underlip proclaims the stammerer.

This statue is of a fine-grained, grayish-white marble. At least as early as 1709, it was in the Villa Aldobrandini near Frascati, being known as the "*statua del teatro*," and was acquired by the Vatican in 1823. When found, it was considerably mutilated, and it has undergone restoration in numerous parts. Not to mention lesser abrasions and repairs,



FIG. 1. STATUE OF DEMOSTHENES IN THE VATICAN.

representation that we have of Demosthenes is a marble statue nearly seven

²Trevelyan, *The Life and Letters of Lord Macaulay*, chap. VII.

³*Guide to the Collections of Classical Antiquities in Rome*, No. 30.

the right heel, the greater part of the plinth, and both forearms, with the hands which hold the scroll, are modern. The rear of the base is rounded to fit into a niche.

Manifestly the principal variation of this statue from that of Polyeuctus is the posture of the hands. The Athenian figure stood with hands clasped; the hands of the Vatican statue hold a scroll. Since the hands of the latter are modern, it is natural to suppose that the restoration must be incorrect, but a serious obstacle has stood in the way of this seemingly easy hypothesis. Another copy of the statue, almost identical with the Vatican figure, exists in England, in Knole Hall, and is possessed at present by Lord Sackville; and in the second copy the hands have been held to be antique, and hold a scroll! Until recently this objection has seemed insuperable, but a more careful examination of the Knole Hall replica has revealed the fact that in this statue too the hands have been restored, but with exceeding skill.

The final step in the correct reconstruction of the figure has recently been taken. A dozen years ago in the gardens of the Barberini Palace in Rome, among a number of unidentified fragments, Dr. Hartwig had the good fortune to discover a pair of clasped hands of marble. The fingers are those of an elderly man, and the space between the hands is drilled out to form a hollow, such as the soldier found in the original to serve as a safe refuge for his little store of gold. The rear portion of the hands is roughly worked, one of the little fingers being actually cut away, and a drill-hole is made for fastening the hands to the body.

Upon being applied to a cast of the Vatican statue the newly-discovered hands are found to complete the figure in a

most satisfactory manner (fig. 2). They do not, however, fit quite exactly, but vary from the precise dimensions a few millimeters, enough to make it evident



FIG. 2. STATUE OF DEMOSTHENES WITH HANDS CORRECTLY RESTORED.

that they are not, after all, the original hands of the statue of the Vatican. Happily the solution to this dilemma has also been found. Among the Barberini frag-

ments was discovered at the same time a right foot almost identical with that of the Vatican figure. This makes it probable that we now have parts of a third replica which differed little from the other two.

While the demonstration is not absolutely complete, we can now have little doubt that all three are copies of the famous bronze figure of Polyuectus. The period when the clasped hands were exchanged for the hands holding a scroll can scarcely be conjectured. Perhaps the change was made at a time when Demosthenes' brave and patriotic struggle for his fatherland had begun to be overshadowed by his literary eminence.

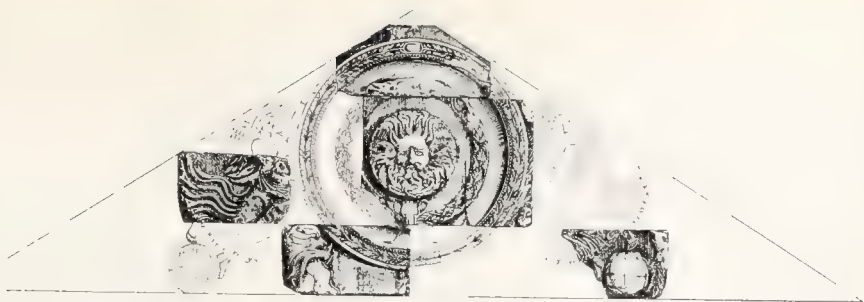
The import of the correct position of the hands is well expressed by Dr. Hartwig in his publication of the new restoration.⁴

The hands with the scroll, in the statue of the Vatican as well as in the English copy, have always been felt to be a disturbing addition. They produce a disquieting effect and break up the flow of the folds of the robe in discordant fashion. Now the overhanging tip of the *himation* falls easily and harmoniously over the orator's shoulder and beneath his hands. The profile too is distinctly improved. Still more significant, however, is the figure's gain in inner meaning. A short time since, in mentioning the statue of the Braccio Nuovo in his "Vom Alten Rom," Petersen used the following words: "Just how much the artist's conception is

depreciated by the modern restoration of the hands with the roll is difficult to say. The Athenian original showed the orator with tight-clasped hands, the expression of inner conflict and trouble, as busied entirely with himself and with his thoughts. That his thoughts are bitter thoughts is evidenced by the furrowed visage and contracted brows." Through these words rings something like a longing for the restoration of the original figure. The longing is now satisfied through the discovery of the Barberini fragments. The *rapport* between the expression of the head and hands returns again This is the man who first waged the stubborn fight with himself, who devoted a life of sacrifice to his appointed task, and whose failures drove him at last to a voluntary death. The work of Polyuectus must have had the effect on the Epigoni of a "Memento." But the sculptor erected a monument not to the great patriot alone, but to himself. It is worthy of remark that the artist's conception, that of repressing the inner storm of an agitated spirit by means of hands locked tightly together so as to shut out all contact with the world outside, has lately found its expression once more in one of the greatest monumental works of our time—Klinger's Beethoven.

Thus, archaeology has again restored to us one of the masterpieces of antiquity. Time has dealt hardly with these memorials of the great past and the process of recovery is long and painful. The issue, however, is worth the effort.

⁴*Jahrbuch des deutschen archaologischen Instituts*, 18 (1903), 32f.



ROMAN REMAINS IN GREAT BRITAIN

H. RUSHTON FAIRCLOUGH

ROMAN Britain is a subject of exceptional interest today. This is due to systematic excavations on Roman sites and the frequent announcement of important discoveries, and is evidenced by the activities of antiquarian societies, the researches and writings of

such scholars as Professor Haverfield of Oxford and Mrs. Arthur Strong of the British School in Rome, the recognition of Romano-British Archaeology as a distinct subject in an English municipal university, and the almost simultaneous appearance of several remarkable books.¹

¹ Curle, *A Roman Frontier Post and its People* (Maclehose, Glasgow); Macdonald, *The Roman Wall in Scotland* (Maclehose); Ward,

Romano-British Buildings and Earthworks and The Roman Era in Britain (Methuen & Co.); Conybeare, *Roman Britain*, second edition.



FIG. 1. ROMAN BATHS AT BATH.



From photograph by Gibson and Son, Hexham

FIG. 2. PRAETORIUM AT BORCOVICUS.

It is true that in the archaeological exhibition of the Roman Provinces, held in the ancient Baths of Diocletian in 1911, Britain, as compared with Germany, Spain, and other distant provinces of the empire, was very inadequately represented and almost lost to view, but this was due to the lack of support given by the British Government, which concentrated its attention, so far as Rome was concerned, on the truly magnificent display of modern art made in the *Valle Giulia*. Yet the archaeological material from Britain, collected in an inconspicuous corner of the stupendous *Thermae*, made a deep impression on many visitors, some of whom later in the year made a pilgrimage to the most important points in England and Scotland, where traces of Roman occupation may still be seen. Such a journey, which embraced visits to many excellent provincial and metropolitan museums, gave one a very adequate conception, not only of the extent and scope of the Roman occupation of Britain, but also of the variety and richness of surviving Roman remains.

And what else was to be expected? We seldom realize that Rome's actual hold on Britain lasted nearly four centuries, and that the island was still essentially a Roman land for a century after the Roman legions left her shores, never to return. It is but little more than four centuries since Columbus discovered America, and if through some extraordinary catastrophe a mighty race of "undesirable aliens" were to sweep across this land, sacking and burning its many cities, towns, and villages, what innumerable evidences of our life and civilization would still be left to tell their tale to future ages!

Though Roman bridges and Roman camps are found north of the Forth and

Clyde, Rome's real occupation did not extend northward beyond the Antoninian Wall, which with the help of Macdonald's interesting book may now be traced through most of its course. Between this wall and Hadrian's greater structure to the south lay the so-called province of Valentia, the mention of which in the centurion's narrative in *Puck of Pook's Hill* provoked Parnesius' scornful laugh, for Valentia was never more than nominally tributary to Rome, being the home of the brave and hardy Caledonians and the savage cannibal race of the *At-tacotti*. It is quite easy to account for Roman inactivity beyond "The Wall" of Hadrian, without adopting the view of Appian that Roman generals and emperors entertained a decided opinion, similar to Dr. Johnson's in later times, as to the worthlessness of "Caledonia, stern and wild." Valentia then was frontier land, a danger-zone, never effectively occupied, and for evidence of complete subjection to the imperial power we must confine our attention to the country south of the Solway and the Tyne.

Even within these limits there were districts where Rome made but a faint impression. Thus the mountainous region of Wales and the more remote parts of Devon and Cornwall have yielded comparatively little evidence of Rome's occupation. The rest of the country, however, was thoroughly habituated to Roman sway and before the end of the first century, under the *Pax Romana* established by Agricola, whose life, written by his son-in-law Tacitus, is the best extant specimen of classical biography, "Roman temples, forums, dwelling-houses, baths and porticoes, rose all over the land, and above all Roman schools, where the youth of the land learnt with



From photograph by Gibson and Son, Hexham

FIG. 3. BUTTRESSES AT CILURNUM.

pride to adopt the tongue and dress of the conquerors.”²

The most picturesque Roman remains in England are furnished by “The Wall” itself. No more delightful archaeological excursion can be taken than a tour along the line of fortification, which stretches for seventy-three miles from side to side of the island. This fortification, with its stations or camps (*castra stativa*), its castles and turrets, was the work of a masterbuilder, the great architect emperor, who built the temple of Venus and Roma, the largest ever set up in Rome, and whose mighty memorials, the impressive Pantheon and the colossal Castle of St. Angelo, are still standing in their majesty. The question as to whether Hadrian or Severus built the massive stone *mur*us, or wall proper, has been finally set at rest by the recent discovery in one of the mile-castles (built, of course, as an integral part of the original wall) of Samian pottery and other coarse ware earlier than Severus.³

Though very substantial in its ruins, the Wall nowhere shows its original height. Bede describes it as twelve feet high and eight feet thick. With its battlements, which had probably disappeared in Bede’s time, it was at least eighteen feet high, and the depth of the trench which on the north side accompanied it throughout, may well have given it such a height that Kipling’s careful description is no exaggeration. “Even on the narrowest part of it three men with shields can walk abreast from guard-house to guard-house. A little curtain-wall, no higher than a man’s neck, runs along the top of the thick wall, so that from a distance you see the helmets of the sentries sliding back and forth like beads. Thirty

feet high is the Wall, and on the Picts’ side, the north, is a ditch, strewn with blades of old swords and spear-heads set in wood, and tyres of wheels joined by chains.”

In addition to the Murus, a Vallum, or earth-wall, runs along its southern face, on the average some seventy yards away, the distance varying, however, with the nature of the country. Thus in the central region, where we encounter the greatest altitude, the Wall dogs the highest ridges, while the Vallum seeks the valley, a half-mile distant. Between the Murus and the Vallum a military way, averaging eighteen feet wide, ran by easy grades from station to station of the Wall. This road in many places is still in excellent preservation, as it coincides largely with the Military Way which General Wade built from Newcastle to Carlisle. Between Chesters and Caerboron more direct communication was furnished by the road known as Stanegate or Carelgate.

According to the Notitia, a sort of catalogue of imperial officials drawn up in the fifth century, there were twenty-three stations along the line of the Wall, that is, one every three or four miles. These camps, built and fortified after the regular Roman model, varied in size, the smallest, Drumburgh, embracing only three-quarters of an acre, the largest, Birdoswald (fig. 2), five and one-half acres. As a rule, the Murus is aligned with the northern wall, the Vallum with the southern. Three of the stations, however, are quite detached, and lie well to the south of the fortification. All of them are included in authentic lists of Roman *oppida*, and some of them evidently developed into genuine towns, so much so that suburbs grew up around them, where the

² Conybeare, p. 161.

³ See Gibson and Simpson’s *The Builder of*

the Roman Wall, reprint from the *Proceedings of the Newcastle Antiquaries*, 1911.



From photograph by Gibson and Son, Hexham
FIG. 4. PORTION OF THE SO-CALLED VILLA AT CHESTERS (CILURNUM).

officers in command occasionally had commodious villas. Here again Kipling's picturesque description is not very wide of the mark. "But the Wall itself is not more wonderful than the town behind it. Long ago there were great ramparts and ditches on the south side, and no one was allowed to build there. Now the ramparts are partly pulled down and built over, from end to end of the Wall, making a thin town eighty miles long. Think of it! One roaring, rioting, cock-fighting, wolf-baiting, horse-racing town, from Ituna on the west to Segedunum on the cold eastern beach! On one side heather, woods and ruins where Picts hide, and on the other, a vast town—long like a snake, and wicked like a snake. Yes, a snake basking beside a warm wall!"

One of the most accessible stations on the line of the Wall is Chesters, the ancient Cilurnum (figs. 3, 4, 5), near Chollerford on the North Tyne, and reached by the North British Railway. The area enclosed is a parallelogram of about five and a quarter acres. The ramparts are five feet thick and show rounded corners. Unlike the other stations, which have but four gateways, Cilurnum, as well as Amboglanna (now Birdoswald), has six, there being an additional smaller one in each of the eastern and western sides. All the gateways are preserved, the main western and eastern ones being in the best condition. These have each two portals, about eleven feet wide, but the arches which once spanned them have disappeared. The guard-chambers of the eastern gate are fairly complete.

In the centre of the station are remains of a Forum, with three gates on the northern, eastern and western sides. On the northern side is evidently the ancient market-place. On the southern side are

three halls, the central one with a vault being perhaps the *aerarium*, where the pay-chest of the station was kept. Between the Forum and the eastern rampart lies a group of buildings which probably formed the Praetorium, or quarters of the commanding officer. Small brick and stone pillars support the floors, which were thus built to allow the circulation underneath of hot air from a furnace. Remains of tanks or baths were also found in a room on the northern side.

Outside the ramparts are the remains of some interesting buildings, which were also provided with hypocaust heating arrangements. The Chesters Museum, built by Mr. John Clayton and containing altars, sculptures, inscriptions, and other antiquities found on this site and elsewhere along the Wall, is one of the best arranged and most interesting of all the small museums of England.⁴

A few miles southeast of Chesters and some three miles from the Wall lies Corbridge, the ancient Corstopitum, which is still in process of excavation. This town served undoubtedly as a base of supplies for the Wall, and also guarded the important Tyne bridge of which portions are still visible. The principal feature of Corstopitum is its Forum, a large open space, 170 feet square. The discoveries at Corbridge include altars, sculptures, pottery, and a large collection of gold coins.

It was in the north that the provincial capital lay, namely at Eboracum, now York, the modern name coming from the Latin through the Old English Eorfwic. York was the headquarters of the army and perhaps of the navy too, for in those days the Ouse was broader than it is

⁴ For a detailed account of the Wall, see Bruce's *Hand-Book to the Roman Wall*, sixth edition, Newcastle-upon-Tyne, 1909.

today, and the estuary afforded a safe harborage for the Roman fleet. Here it was that Hadrian quartered the Sixth Legion, whose fortress now lies under the beautiful cathedral, and here the visiting emperors held their court. Severus, the great African emperor, died and was buried at York, and it was here that Constantine, the first Christian emperor, was acclaimed imperator in 306. Many interesting relics of Roman times are to be seen in the York Museum, and substantial remains are still *in situ*, notably a multangular tower, which was once a corner of the Roman city-wall.

Britain's commercial capital, however, and the argest city then, as now, was London (Londinium), about five miles in circumference, nearly twice the size of York, and somewhat less than thrice that of Lincoln (Lindum colonia). The boundaries of the Roman wall are still indicated by the names of Moorgate, Bishopsgate, Aldgate, Ludgate, Newgate, and Aldersgate. A fine specimen of the structure may be seen in the churchyard of St. Giles, Cripplegate, and it is a noteworthy fact that the northern boundary of the New Post-office is formed of a substantial section of this old wall. That the largest post-office of the modern world should rest against Roman handiwork well symbolizes the way in which our western civilization of today rests so largely on Roman foundations. In a lane near the Strand Theatre is a well-preserved Roman bath, and in the wall of old St. Swithin's Church we may still see the ancient *miliarium*, which once stood in the London Forum and recorded the distances therefrom of the various British towns.

London in fact was the chief focusing-point for the great Roman roads, which traversed the whole land and which with their many branches were almost the

only good roads enjoyed by the island down to the end of the eighteenth century.

The names by which these roads were later known are of course mainly English, and it is not always certain that we can connect them with existing highways. The four Royal Roads that figure in the records of the Norman Conquest are Watling Street, Erming Street, Icknield Way, and the Fosse Way. The first ran southeastward to Dover (Dubris), where the name is still preserved (as it also is in London itself, between St. Paul's and London Bridge), and northwestward by way of St. Albans (Verulamium) to Chester (Deva), the headquarters of the Twentieth Legion. This is the great white road which, stretching from sea to sea, is compared by Chaucer, in his *House of Fame*, to the Milky Way across the vault of heaven. There was also a Watling Street in the north, running from York to beyond the Wall by way of Corbridge.

Erming Street was the highway of eastern Britain from London to Lincoln and York. With less certainty Icknield Way we identify with the road from Norfolk to Dorset, and the Fosse Way with that from the Humber to the Axe. Rykneld Street, running southwestward from York, and Akeman Street, which passing through Alchester crossed Watling Street and the Fosse Way, cannot be traced in all their length.

These roads are unusually well planned, well built, and well drained, but are most impressive as testifying to the completeness and perfection of the system of intercommunication between the towns of Roman Britain. They are the ancient equivalent of the modern railways, which indeed in so many cases follow approximately the Roman lines.

Time has wrought so many changes in the surface of the country that we can-

not expect to find many portions of the Roman roads sufficiently intact to illustrate the ancient methods of road-building. We know, however, that the modes and materials varied according to the long causeway made of gravel about three feet in thickness and sixty feet broad, now covered with the moor; in some places three and in others five feet thick." At Strood, Rochester, where the land



FIG. 5. DOORWAY IN THE VILLA AT CILURNUM

country through which the roads passed. Thus the road running east and west through the Fens is described⁵ as "a

⁵ By Dugdale, cited by Ward, *Roman Era in Britain*, p. 24.

was once marshy, a section revealed a substructure of oak-piles, spanned with beams of timber, above which had been laid nearly six feet of flint, chalk and gravel, carefully rammed down in suc-

cessive layers. Similarly a "corduroy" of oak logs has been found at Gilpin Bridge, Westmorland, the logs being kept in position by stakes.

Near Reading, the ancient town of Silchester (Calleva Atrebatum), probably a creation of Agricola's—a town which, unlike most of the Roman *oppida* in Britain, was not burnt but merely abandoned—has left its remains only a foot or two under the ground. Its wall, here and there twenty feet high, embraces an area of one hundred acres of high ground with a wide prospect. The town was laid out on a regular plan, with straight streets and rectangular blocks of from one hundred to one hundred and fifty yards square, the houses being arranged round open spaces in the center. Comfort was not neglected by the builders, for the houses not only have their several gardens but are provided with hypocausts for heating and are decorated with frescoes and mosaics. The largest house is an inn for travellers and has an annex for baths.

The central Forum, covering about two acres, was surrounded by a corridor and included an open court, on three sides of which was a cloister, with rooms opening upon it, some of them doubtless municipal offices. On the fourth side was an unusually large basilica, 270 feet long and 58 feet wide, with two rows of Corinthian columns down the middle. The building was richly decorated and was evidently the town hall, which the citizens used for various community purposes. The shops in the Forum included a bakery, a silver-refinery, and a dyeing establishment.

The town had its public baths, three temples, and—what is particularly significant—a small Christian church. This was built in the form of a basilica, with

central nave, aisles, western apse, and an eastern narthex or vestibule. In the apse is a tessellated pavement, upon which probably stood the altar or holy table. This is the only certain ante-Augustine church found in Britain, though such churches are probably buried under some later structures, as in the case of St. Martin's of Canterbury.

The unique Roman remains to be seen in Britain are at Bath, the ancient Aquae Sulis (figs. 1, 6). This was a Roman spa, a health-resort, frequented for the sake of its curative waters, and apparently devoid of both fortifications and municipal organization. The native god of the waters was Sul, whom the Romans identified with Minerva. Some remarkable sculptures from her temple are extant, including a bearded Medusa on a shield which, supported by Victories, once adorned the pediment. Many coins, engraved gems, specimens of pottery, inscriptions, and a few bronzes and mosaics survive, but the most interesting of the ancient remains are the baths themselves, which are still practically as the Romans built them. Nowhere else in the world can one enjoy the luxuries of a great spa where the hot and cold waters and medicinal springs are the same as those to which Romans, Britons and Gauls resorted seventeen centuries ago.

In a short paper like this, one naturally dwells mainly on the larger and more conspicuous monuments—the walls, gates, forts, and buildings—that survive from Roman Britain. It is not always these, however, that give most assistance to the archaeologist and historian in reconstructing the life of a vanished past. In the many museums of England and Scotland, and to no small extent in private homes, there are innumerable objects which testify to the conditions of daily

life, and are valuable witnesses to the comfort and culture enjoyed by the people of Britain in Roman times. To deal with these in any adequate fashion would demand another paper. Suffice it to say that several chapters in Ward's *Roman Era in Britain* are devoted to a consideration and illustration of such subjects as the religions represented in Britain, the funeral customs and tomb-inscriptions, the many varieties of pottery, the glass, metal, and stone utensils, the tools of artisans, domestic appliances, spoons and cutlery, the bells, balances, lamps, locks, and keys, the pens and ink, the pins and needles, beads and brooches,

necklaces, rings, combs, and mirrors, not to speak of the gems and the innumerable coins, which have been found in all parts of the country.

These are the things that tell us how the people of those remote times lived day by day. They also tell us, in their abundance, variety, and distribution, that Roman civilization in Britain was no mere veneer, but a deep and abiding influence which, far from being destroyed by the English conquest, must have lived on and played an important part in the civilization of the victorious barbarians.

Stanford University.



FIG. 6. ROMAN BATHS AT BATH.



FIG. 1. PRESENT APPEARANCE OF THE SURFACE OF THE GROUND. OPENING INTO TOMB INDICATED BY CROSS.

A RECENTLY DISCOVERED PAINTED TOMB OF PALESTINE

WARREN J. MOULTON

PAINTED tombs are so rare in Palestine that one which might attract little attention elsewhere becomes here an object of much interest. Neither Hebrew nor Mohammedan would be inclined so far to disregard the precepts of his religion as to prepare a burial chamber of this type for himself or for his descendants. Accordingly such decoration is to be expected principally in the case of other peoples who have been resident in the land, or where the natives have given their allegiance to other faiths.

The most important discovery up to the present in this field of Palestinian archaeology was made in June, 1902, by Dr. Peters and Dr. Thiersch at Beit Jibrin.¹ This village lies on the edge of

the foot hills of the Judean mountains and is distant in a southwesterly direction from Jerusalem about eight and a half hours for riders on horseback. From early days this has been an important site, and successive towns or cities have existed here or at Tell Sandahannah close at hand. The locality abounds in tombs belonging to different periods, many of which have been opened by the natives in the forbidden quest for salable antiquities. It so happened that after much fruitless exploration the gentlemen just mentioned were taken by their local guide down through an unpromising looking hole in the ground and found themselves, much to their surprise, in one of the most interesting tombs of Palestine.

¹ A full description with illustrations in color is given by the discoverers in the volume en-

titled *Painted Tombs at Marissa*, and published by the Palestine Exploration Fund in 1905.

It proved to be that of Apollophanes and his family. He is described in an inscription as the chief of the Sidonian colony which must have been resident about 200 B.C. in a town then called Marissa (Biblical Marêshah). Near by at the same time, they discovered a second tomb of much interest which has come to be known as the Tomb of the Musicians, from two figures that are prominent in its decoration.

During the years since the fortunate discoveries of Dr. Peters and Dr. Thiersch the natives have had abundant opportunity to continue their illicit digging and have added considerably to the number of opened and rifled tombs. Antiquities are constantly drifting into the market from this quarter of Palestine. In March, 1913, I saw an interesting figurine that had been brought to Jerusalem by

a villager of Beit Jibrin. He reported that it had been found in a tomb where there were cocks painted in red on the wall. This was all the information that I had to guide me when, in the course of one of the tours of the American School of Oriental Research, I came to the town on the 12th of the following May. My efforts to get some clue as to the situation of the tomb with the cocks were at first entirely without result. It was only on the second day, a few hours before our departure, that I succeeded in my quest. Contrary to expectation, the new tomb did not turn out to be a near neighbor to the painted tombs discovered eleven years before. It was a full mile away, close by the modern village. In the valley running southeast from the town toward the ruins of the old crusading church of St. Anne, there



FIG. 2. LEFT WALL AND ARCOSOLIUM OR ARCHED RECESS AS ONE ENTERS THE TOMB.

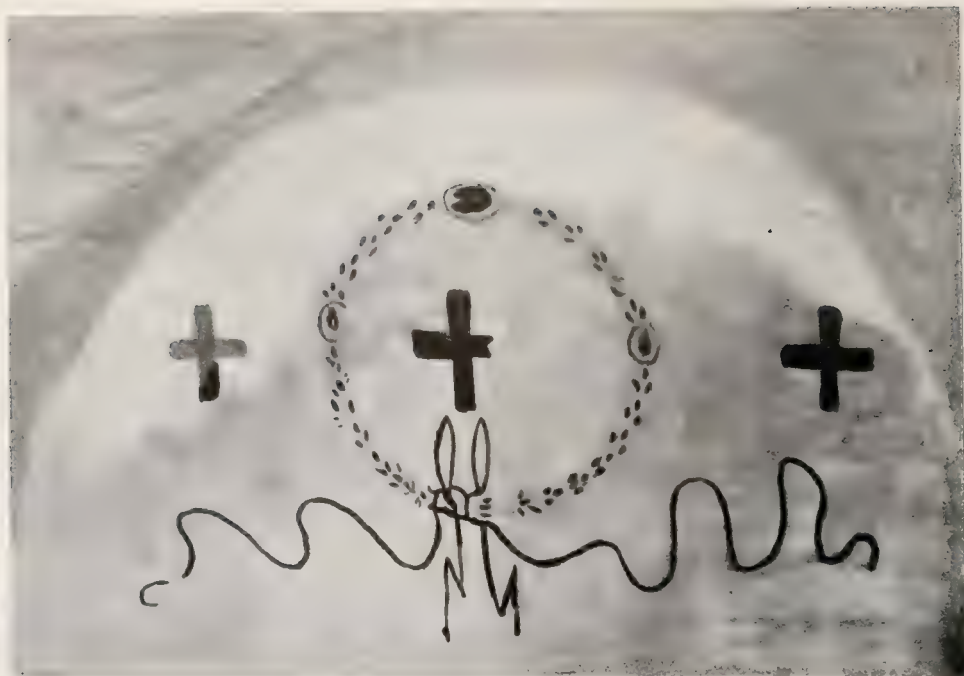


FIG. 3. CIRCULAR RECESS IN REAR WALL, DECORATED WITH CROSSES, WREATH OF FLOWERS TIED WITH A RIBBON, ETC.

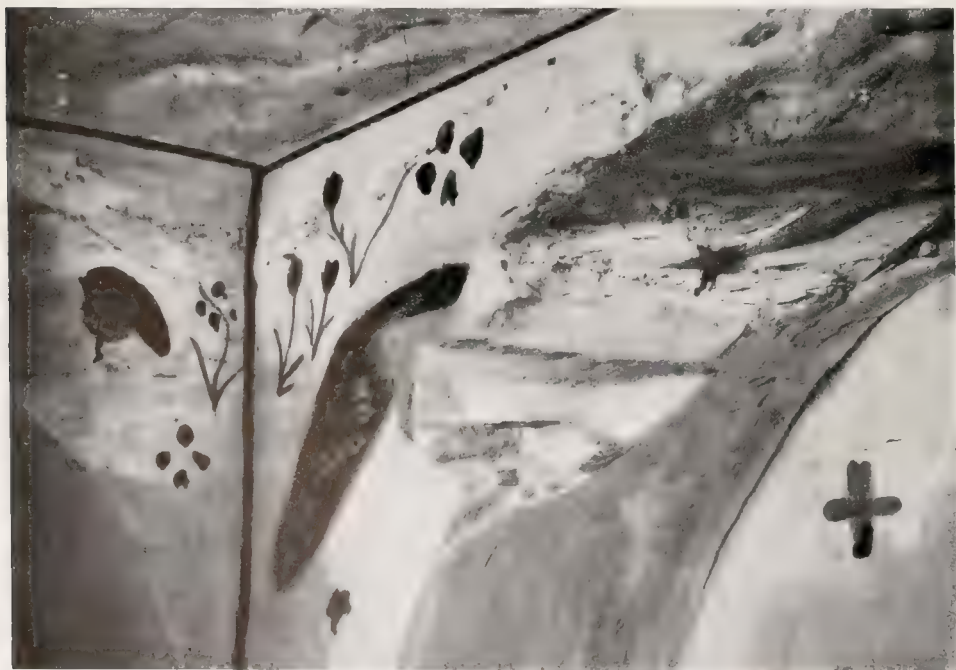


FIG. 4. THE LEFT SPANDREL OF THE REAR WALL.

are two wells not widely separated. A short distance beyond the second well, among some olive trees on the hillside at the right of the path, there is an old necropolis in which the tomb is included. Standing by the hole through which one drops down into it and looking back across the valley over the well, a part of the houses of the village can be seen. To judge from the appearance of the dirt that had been thrown out and from the growth of thorn bushes round about, there must have been earlier attempts to open the tomb that were not successful. A very little digging would have revealed a perpendicular cut surface of rock, but it was necessary to burrow down to a considerable depth to reach the doorway. This seems to have been no easy task. The present appearance of the surface of the ground at this spot is shown in the first illustration (fig. 1).

In entering one slides down an inclined plane of debris and then through an opening just under the top of the door.² It is not possible to decide with certainty as to the original method of approach or as to how large a shaft or court may have been cut out before the door of the tomb. Once inside, one finds himself in a small single tomb-chamber cut in the

soft gray chalky limestone that is characteristic of the district. It has three arcosolia, or circular arched recesses, each containing a sunk bench grave. The main chamber has a flat roof and is nearly square but is somewhat irregular in its proportions. Its average width exclusive of the arcosolia is about 250 cm. and its depth about 200 cm., while its height at the back is 175 cm.³ It is only at the back that the height can be determined because of the mass of earth and stones filling the front of the tomb.

The arch of the arcosolium on the left as one enters has an extreme width of 172 cm., a height of 135 cm., and an average depth of 105 cm. The sunk bench grave included within it is in the form of a sarcophagus, 175 cm. long, from 66 cm. to 69 cm. wide, and with an inside length of 164 cm. to 173 cm., and a depth of 43 cm., while the front side has without a height ranging from 26 to 31 cm. The thickness of this side is about 9 cm. There is a cushion head at the inner end, and over this a projection rises, as shown in the illustration (fig. 2), 19 cm. above the side of the sarcophagus. The dimensions of the remaining arcosolia are much the same save that the one in the back wall is somewhat wider.⁴ The tool marks

² The door has an outside width of 51 cm. and this increases to 75 cm. on the inside. The top of the door is 14 cm. from the ceiling of the tomb.

³ The main chamber has a width of 278 cm. at the back and 242 cm. at the front. Its depth at the extreme left is 195 cm., but this diminishes to 178 cm. near the edge of the door. On the right in the same manner the depth ranges from 215 cm. to 178 cm. The height at the back was 170 cm. near the left wall and 179 cm. near the right wall.

⁴ The bottom width of the arch in the back wall was 215 cm.; its height, made somewhat uncertain by its broken top, was probably 166 cm. It had a depth of 116 cm. on the left and

111 cm. on the right. The grave itself had an inside length of 193 cm., and a depth ranging from 45 cm. on the left to 49 cm. on the right, while its inside width was 49 cm. at the left and 47 cm. at the right. The cushion head was at the right, and the projection corresponding to this above the sides of the grave was 25 cm. high. The front side of the sarcophagus had a thickness of about 13 cm. In the floor before this sarcophagus there is a sunken grave having a length of 186 cm. to 192 cm., and a width ranging from 44 cm. to 46 cm., and sides from 10 cm. to 14 cm. thick. It was filled with dirt and stones. The arch of the right wall was 184 cm. wide and 140 cm. high. Its depth was 101 cm. on the left and 87 cm. at the right

would indicate that picks were used for the earlier stages of the work in shaping the tomb and that the walls were then smoothed with broad-bladed chisels (9 cm. to 10 cm. wide). The whole interior is outlined with red stripes. In the spandrels of the left wall there are the mutilated forms of birds that were painted in the same color (fig. 2). There is also here a flower design in red that appears

It was not possible by reason of the mass of debris filling the front of the tomb to get a comprehensive view of the back wall. Fig. 3 shows only the decoration appearing on the wall of the arcosolium. There are here three crosses in red, the central one being surrounded by a wreath tied with a ribbon whose ends are extended in a festoon. The flowers of the wreath are quite indistinct, but



FIG. 5. THE RIGHT SPANDREL OF THE REAR WALL AND THE INNER SPANDREL OF THE RIGHT WALL.

likewise on the wall of this left arcosolium. The birds do not seem to have been intentionally destroyed, but the stone has crumbled from natural causes. In this way whatever was painted in the space between them has disappeared.

side near the door. The sarcophagus grave was here 180 cm. long and had an inside width of 45 cm. at the right end and 49 cm. at the left end, while the depth was 44 cm. The height of the front slab was 32 cm. on the outside and its thickness 12 cm.

they seem to show in addition to the prevailing red, yellow, as well as touches of blue. In the spandrels of this back wall (figs. 4, 5) are the remains of the bodies and tails of birds much larger than those already seen. They were probably

There was a cushion head at the end farthest from the door, and over this a projection rises 15 cm. above the sides of the sarcophagus. The graves were originally closed with slabs that had been removed and broken.

peacocks, while the flowers seem to be intended for anemones. Here also natural causes may have led to the breaking away of considerable masses of limestone, and thus the top of the arch has disappeared.

The right wall was best preserved and of greatest interest (fig. 6). In the spandrels we have two spirited cocks done in red. Both were intact and in good con-

dition. The wall of this arcosolium is a grape vine upon which several clusters of fruit can still be seen.

In the front or door wall, at the right and left of the entrance, there are small arched recesses almost entirely blocked with debris.⁵ The flowers and the four crosses on this wall (figs. 7, 8) are in red and accord exactly with what we have seen on the other sides. These niches



FIG. 6. RIGHT WALL. NOTE THE COCK, SYMBOL OF IMMORTALITY, PROCLAIMING THE MORN OF RESURRECTION.

dition when I first saw them on May 12, 1913, but in the interval that elapsed before my next visit on June 3 the cock farthest from the entrance was badly mutilated by the natives. There is here, along with flowers, a cross placed just above the center of this right arch. On

of the front wall may have been intended for the burial of children. Bliss and Macalister found that one of the characteristics of the tombs of the Hellenistic period at Beit Jibrin was the presence of niches prepared for such use.⁶ As a rule they were in wall spaces not large enough

⁵ The arch at the right of the door is 70 cm. wide and from its top to the ceiling the distance is 96 cm., while the corresponding dimensions

for the left arch are 75 and 87 cm. respectively.

⁶ *Excavations in Palestine, 1898-1900*, p. 202: Palestine Exploration Fund.



FIG. 7. A PORTION OF THE RIGHT WALL AND OF THE FRONT OR DOOR WALL.



FIG. 8. A PORTION OF THE FRONT OR DOOR WALL AND OF THE LEFT WALL.

for other purposes. The same plan may have been adopted in later tombs. Possibly some light would be shed on this subject if the small recesses in this tomb could be cleared out.

It will be noticed that the crosses are throughout an integral part of the original scheme of decoration, as is shown both by their coloring and by their position. Of themselves they would not necessarily prove this to be a Christian tomb, for the cross has been used as an ornament and as a religious symbol from earliest times. However, their nearly equilateral shape as well as the emphasis given to them in the design incline one to believe that they belong to the Byzantine period.⁷ It seems not unlikely that originally there were crosses over the arches of the left and back walls similar to those that are now seen

at the right between the cocks. Chancing to look up, as I was crawling out of the tomb on one occasion, I saw a small cross cut in the under side of the rock over the doorway.

Flowers would indicate the same date, for they were used to adorn Christian tombs at an early period. In the case of those resembling anemones it is possible that the lilies of the field mentioned in the gospels are intended. The vine also fits in with our conclusion, since it became one of the most important Christian emblems. The same holds true for the birds. Peacocks represented immortality on the supposition that their flesh was incorruptible. Cocks likewise were looked upon as standing for immortality, or as being heralds of Christ's appearing. Just as their crowing before the break of day announces the coming dawn, so in the



FIG. 9. PAINTED FIGURINE REPORTED TO HAVE BEEN FOUND IN THE TOMB.

⁷ The cross between the cocks on the left wall is 16 cm. high and 15 cm. wide. Its bars have a width of $3\frac{1}{2}$ cm. On the back wall the central cross is imperfect, but its height is 24 cm. and its width if completed would probably be 20 cm. The other crosses on this wall are 19 cm. high and 16 cm. wide (right) and 20 cm. high by 18 cm. wide (left). The bars range



FIG. 10. POTTERY REPORTED TO HAVE BEEN FOUND IN THE TOMB.

darkness of the tomb they were thought of as proclaiming the morn of the resurrection. For this reason they are painted with open beaks in the act of crowing. In the tomb discovered by Dr. Peters and Dr. Thiersch a cock with open beak is to be seen striding away from the doorway leading into the main chamber. His chthonic significance is made evident by the three-headed Cerberus which appears as his counterpart on the other side of the door. In conception and execution, however, this cock is entirely unlike those in our tomb.

Of the objects that the tomb may have contained nothing was discoverable save a few fragments of pottery. They were parts of a large amphora of the Roman type that may well have come from the Byzantine period. Mr. Macalister found such a one in an unrifled tomb during his excavations at Gezer.⁸ There is good reason for believing that the painted figurine shown in the accompanying illustration (fig. 9) came from this tomb. I

have already stated that it was brought by a native to Jerusalem earlier in the year. At present it is in the collection of Mrs. Max L. Kellner of Cambridge, Mass., and it is through her kindness that I am able to reproduce it here. As shown in the photograph it is five-eighths of its full size. In design and decoration it is unlike the majority of the figurines that have thus far come to light in Palestine. By the local dealers it was supposed to have religious significance and was classed by them along with the crude Astartes that have frequently been found in older tombs, but it lacks their most striking traits.⁹ Until fuller evidence is forthcoming there seems no sufficient reason for regarding it as more than a toy. Objects that have evidently served such a purpose have often been found in like surroundings. Of course it is not possible to establish beyond all question the fact of its having come from this tomb, and yet there seems to be no motive for misrepresentation in this regard. The

from 4 cm. to 5 cm. in width. The wreath has a perpendicular diameter of 67 cm. and a horizontal diameter of 65 cm. The crosses at the right on the front wall are 15 cm. by 13 cm. (upper) and 12 cm. by 12 cm. (lower), and at the left 13 by 10 cm. (upper) and 11 by

10 cm. (lower), with bars from 2 to 3 cm. wide.

⁸ *The Excavations of Gezer*, vol. 1, p. 361: Palestine Exploration Fund.

⁹ With this may be compared a figurine found by Mr. Macalister. *The Excavations of Gezer*, vol. 1, p. 333.

same cannot be said with reference to three pieces of pottery (fig. 10) in an excellent state of preservation that were reported by the native from whom the figurine was obtained to have been also among the objects discovered in the tomb. This statement was made on June 3d, on the occasion of my second visit to Beit Jibrin and at a time when he was aware of my interest in the tomb and when he was seeking to negotiate a sale. It should be added, however, that he did not go to the length of making the same claim for all the pottery then in his possession, as might have been expected.

I had scant opportunity to investigate other tombs in the immediate vicinity and to gather their testimony. Those into which I did descend were of the same general type, though one or two were much larger and contained more graves.

One was outlined in red but had no further decoration that I could discover. Another had been closed, or at least partly blocked, by a rolling stone marked with a cross (fig. 11). It may be concluded then, that this spot is the site of a necropolis constructed by Christians or that they appropriated to their use one already existing here. We know that Beit Jibrin was early an important Christian center, but we have as yet only fragmentary information as to the development of its history. Crosses occur in the great domed caverns for which the locality is famous. They are also scratched or painted in red in some tombs near the ruined church of St. Anne. But up to the present no Christian tomb possessing such elaborate decoration as the one here described has come to light in this vicinity or elsewhere in Palestine.

Bangor Theological Seminary.



FIG. 11. ROLLING STONE MARKED WITH CROSS AT ENTRANCE TO A NEIGHBORING TOMB.



PORCH OF PAZZI CHAPEL (page 74).

THE CHERUB FRIEZE OF THE PAZZI CHAPEL IN FLORENCE

PHILA CALDER NYE

The date of the beginning of the building of the Pazzi chapel (fig. 1), one of the most finished works of Brunelleschi, was long placed as early as 1420. But later researches have shown that this date is too early by about ten years. Jodoco del Badia, in the *Raccolta delle Migliore Fabbriche antiche e moderne di Firenze*, vol. I, p. 15, gives an extract from Andrea de' Pazzi's Portata al Catasto for 1433, in which he states that he has a sum of money in the Monte Comune which his son Piero will inherit, but that for six years the interest was alienated, having been pledged four years since to the

Operai di Santa Croce to build the chapterhouse and chapel in the Cloister. It would appear from this that the Pazzi chapel began to be built not earlier than 1429. The building was to be a small one, and Andrea de' Pazzi evidently calculated that six years' time was sufficient to complete it.

On February 7, 1443, Pope Eugenius IV dined in the room over the chapterhouse, so the chapel must have been built at that time. The complete decoration of the building dragged on for years. The will of Andrea de' Pazzi, dated 1445, left the interest on the sum invested in the



FIG. 1. PAZZI CHAPEL.

Monte Comune until the work should be finished. In 1451 the will of Antonio de' Pazzi directed provision to be made for the completion of the decoration of the Pazzi chapel, his two brothers each to contribute an equal share of the expense. At some time between 1457 and 1469 the contributions for the decoration of the chapel ceased. As late as 1478 Giuliano da Maiano made a claim for payment on

tween couples of winged cherub heads. On the walls below the frieze, are the twelve *tondi* framing the twelve apostles by Luca della Robbia. This completes the main decoration of the interior. The entrance to the chapel is through a tunnel-vaulted porch (fig. 2), with a ceiling richly decorated by cofferings, and a central dome finely embellished by Luca della Robbia. A terra cotta frieze of *tondi*



FIG. 3. CHERUB FRIEZE. FAÇADE OF PAZZI CHAPEL.

account of the chapel from Jacopo de' Pazzi, but this was probably for repairs.

The chapel is square in plan, with a square choir, and is surmounted by a low cupola raised on a drum pierced by twelve round windows. The decoration of the chapel, on both exterior and interior, is most interesting and particularly in keeping with the architectural design. On the interior in the pendentives of the cupola are four *tondi* or decorated plates with the four Evangelists by some artist of the Robbia school. Above the wall-pilasters is a frieze in colored stucco, showing the arms of the Arte della Lana placed be-

framing winged cherub heads decorates the interior of the porch. The façade consists of a colonnade of six Corinthian columns carrying a high entablature broken in the center by a round arch. On each side of the arched entrance runs a frieze of cherub heads in *pietra serena* or gray sandstone, which is the subject of our discussion (figs 3, 4). There are thirteen of these cherub heads in *tondi* on each side of the central arch, two facing each other above the columns of the entrance, and one on each end, making thirty in all. The outer frieze in its general scheme is the same as that of the

inner frieze of the porch, but is far superior to it in design and execution.

Up to the present time no documents have been discovered which throw any light on the authorship of this frieze, hence we are led to consider first the traditional attributions. Albertini, writing in 1510, makes the statement that Donatello with Luca della Robbia and Desiderio made many things in the most

attribution. In 1878 Hans Semper and Robert Dohme (*Kunst und Künstler* I, XLIV: 23) give the credit of the work to Donatello. But in the same publication (I, XLVII: 30) Dr. Bode first attributes this frieze to Desiderio as an early work. Milanesi, in his *Catalogue of the Works of Donatello* (1887) gives it to Donatello. Perkins, in his *Handbook of Italian Sculpture*, speaks of the frieze as the work



FIG. 4. CHERUB FRIEZE. FAÇADE OF PAZZI CHAPEL.

beautiful chapel of Pazzi. This casual statement, made many years after the chapel was built, is the primary authority for introducing in this connection the names of Donatello and Desiderio, but we observe that Albertini makes no specific reference to the frieze. Vasari mentions the building as one of great beauty and as a work of Brunelleschi, but makes no mention of Donatello or of Desiderio as having a share in its decoration. In 1677 Bocchi (Cinelli edition) attributes the stone frieze to the hand of Desiderio alone. In 1821 Marco Lastri, in *L'Osservatore Fiorentino* follows Bocchi in this

of both masters. Tschudi, in his *Donatello* (1887) follows Bode in ascribing it to Desiderio. Geymüller attributes the design of it to Donatello, and Fabriczy, in his work on Brunelleschi, assigns it to Donatello and his pupil Desiderio. Raymond considers it the work of Desiderio on the design of Donatello. Miss Cruttwell in her work on the della Robbias says that these cherubs are generally attributed to Desiderio, but are "worthy almost of Donatello himself," but in her work on Donatello she attributes them to Donatello with Desiderio possibly sharing in the execution. Schubring assigns



FIG. 5. DANCING CHILDREN FROM DONATELLO'S CANTORIA.

the frieze to Desiderio, while Allan Marquand inclines to the belief that it is by Donatello, and probably executed when Desiderio was a mere boy.

If the chapel was practically complete in 1443, we may well believe that the outer frieze as a primary decoration would have been already in place. We may note also that in 1443 Donatello was a man of fifty-seven, Luca della Robbia was forty-three, and Desiderio but a lad of fifteen, much too young to have had a hand in a work of such importance.

The year 1433 found Donatello in Florence, just back from Rome, where he had been working and gaining new impressions. He had two important commissions to fill between the years 1433 and 1439; the Cantoria for the Duomo of Florence (fig. 5, 6), and the outside pulpit

of Prato. On account of his close association with Brunelleschi at this time it seems probable that Brunelleschi would have recommended him for the sculptural decoration of the Pazzi chapel. Full of ideas for the decoration of the pulpit and Cantoria, studying children in a most careful way, does it not seem probable that he should have been chosen to design and execute this, the first frieze of its kind which had ever been made? The repetition of the design, on the inner sides of the porch, and again in the Old Sacristy of S. Lorenzo, in other material and in a mechanical manner, is certainly the work of artisans; but the outer frieze is so fresh in its inspiration and execution as to be attributable to a master of the first rank.

If we should study carefully the *putti*

or cherubs which came from the hand of Donatello at this period, our attention would be directed especially to those on the entablature of the Annunciation in Santa Croce, the two reclining *putti* on the capital below the Prato pulpit, the Cupid or Atys of the Museo Nazionale of Florence, and the *putti* of the Cantoria. If an exhaustive comparison is made between these, and those found in the works of Desiderio, we shall find decided characteristics which point to Donatello alone as the author of the frieze. Among the

few works unquestionably from the hand of Desiderio, the Marsuppini tomb in Santa Croce, and the Tabernacle in S. Lorenzo show characteristic *putti* and cherub heads by that master. By comparing these works we obtain a clear idea of the representations of child-life by the two artists.

The older master is decided in his handling of flesh, and shows great firmness of touch. Note the modelling of the cheeks of the Atys, and those of the *putti* on the capital below the Prato pulpit. The



FIG. 6. CHILDREN PLAYING CYMBALS, DONATELLO.

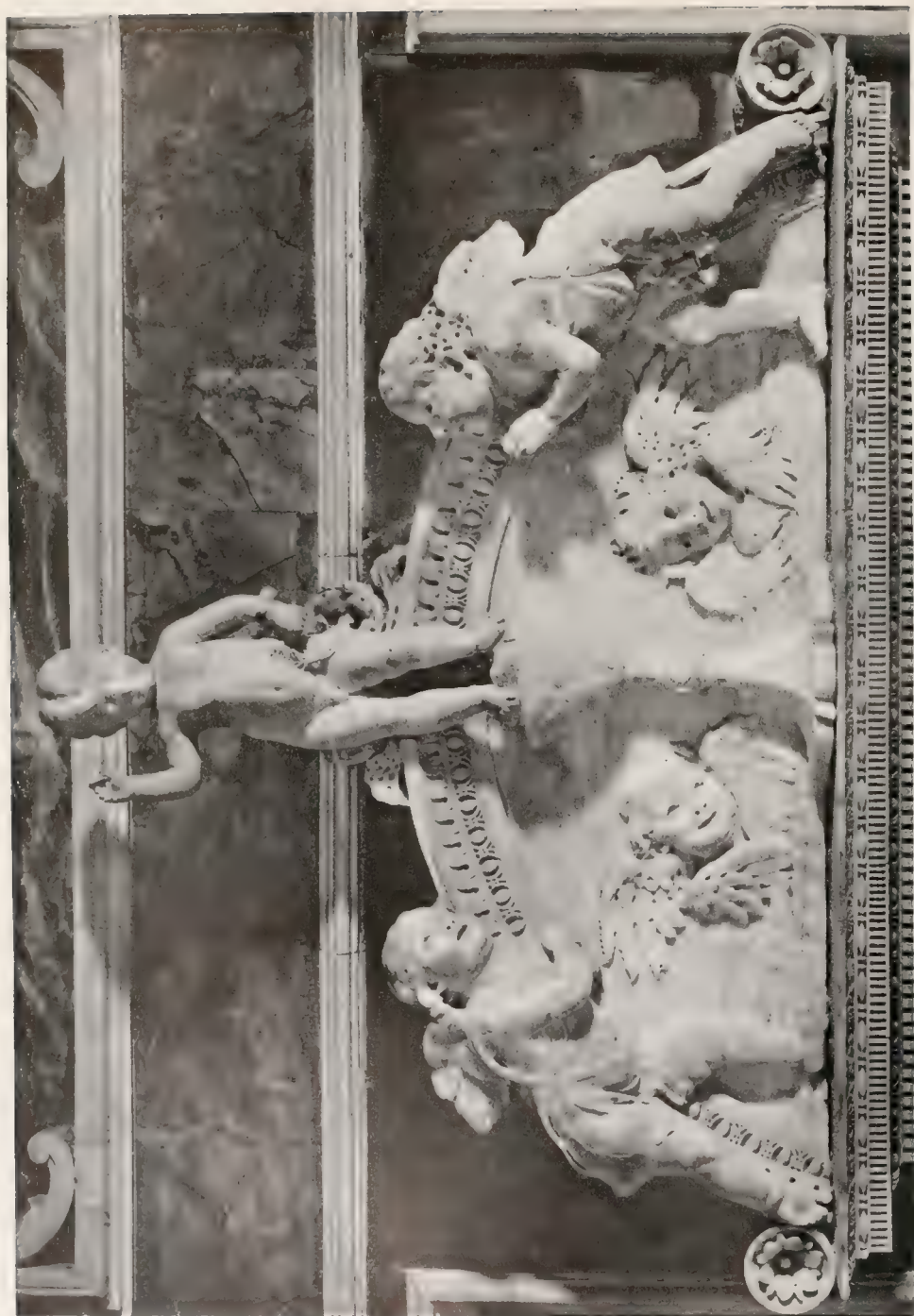


FIG. 7. UPPER PART OF TABERNACLE IN S. LORENZO BY DESIDERIO DA SETTIGNANO

younger master treats his with an entirely new tenderness; the cheeks are full and childlike, but lacking in the boldness of handling seen in the works of Donatello. In expression again the two disagree: Donatello's happy, open-mouthed children make one keenly aware of their joy in living; Desiderio's have a certain wistfulness in their sweetest smiles. The heads of the Donatello babies are rounded and full at the back of the neck; those of Desiderio lose the fulness at the neck, and incline to a broadening at the top of the head. Donatello makes the faces round in outline, and sometimes a little flattened in relief; Desiderio's cherub faces are almost square. Hair treated by the first master is apt to be thick, the locks wind-blown, and often there are fillets, wreaths, or braids to add to the decorative effect; if the hair is lightly treated it is quite soft, but still shows locks or tresses, and there is a marked fondness for bringing a lock well down on the cheek in front of the ear. The second master treats his locks in a heavier way at times, but at other times the hair is lightly indicated and silky, the ear-lock when used is apt to be merely sketched on the cheek. The Donatello eyes are set beneath arched or strongly marked brows, both the eyelids are clearly defined, the eye-balls often deeply cut, and the pupils not centrally indicated; Desiderio treats the brow more delicately, gives little definition to the lower eyelids, and indicates the pupil sometimes in the corner of the eye, so that there is a very roguish expression in the little face. Donatello has a distinctive manner of opening the mouth, framed by clearly modelled lips, with a break at each corner; Desiderio's mouths are vaguely modelled and not so sharply broken at the corners; he prefers a long upper lip, Donatello a short one. The

chin, with Donatello, is well rounded and sometimes double; with Desiderio it is smaller and more pointed. Donatello gives large, well defined ears with large lobes and openings; Desiderio uses a more vaguely shaped ear with somewhat smaller openings. Donatello sets the head on a thick short neck; Desiderio, too, uses the short neck, but diminishes its thickness. In the treatment of the wings Donatello is the more naturalistic; his wings are often incised so as to resemble feathers: Desiderio's are vaguer; they spring unnaturally from the cherubs' heads and are leaf-like in form and detail. In the matter of composition Donatello is not intent on symmetry, but poses his heads asymmetrically, and gives them a twist or a toss, which adds to their life-like character: Desiderio, on the other hand, is more conventional, and sets his most carefully in the center of the wings or the given space. To sum up, Donatello is free and masterly in his conception and handling; Desiderio delicate, charming, but conventional.

In the Tabernacle of S. Lorenzo Desiderio shows eight cherub heads; one on each side of the chalice in the pediment, four on the entablature, and one in each spandrel. In all there is daintiness of touch, and charm in the child-like expression. But the poses cannot be said to show much variety, nor are the expressions very different; all smile or laugh, all look either up or down. Even in these baby faces the long upper lip and the delicately shaped nose are apparent. The wings in their treatment are very unlike those of the Pazzi *tondi*. On the Tabernacle they surround the cherub heads with a fluff of dainty feathers, which do not support the head, but encircle the little face like a downy blanket. The Pazzi cherubs, on the other hand,

show the head rising from the encircling wings as if really borne upon them.

The outer Pazzi frieze, with its marked individualities, its masterly touch apparent in each little head, was doubtless the model from which the frieze of the inner porch and the one in the Old Sacristy of S. Lorenzo were derived. But how spiritless and conventional are these copies. In the S. Lorenzo frieze, two types only repeat themselves monotonously around the room. The frieze of the inner porch of the Pazzi chapel is also very inferior and mannered in treatment. In the outer Pazzi frieze the regular alternation in the folding of the wings from left to right and right to left may be considered somewhat conventional; but a closer inspection will show decided differences in the treatment of the wings. Some are more graceful than others, but from them all rise charming heads; some merry, some sad, some dubious, some sleepy; but no two of all thirty are alike. Another striking characteristic of the Pazzi frieze is the individual posing of each head; the pose carries out exactly the state of feeling expressed in the face. In the Tabernacle cherubs the angle of pose is not affected by the expression; always the head nestles in the soft wings, content and lovely. In the Old Sacristy frieze in S. Lorenzo there must be more than a hundred heads, monotonous in type and pose.

Marcel Reymond, in *La Sculpture Florentine*, says that Donatello would have accentuated the features, and exaggerated the violence of execution, so that the work when viewed from a distance should not appear too soft, and to have lost energy. Are not the deeply cut eyes, open mouths, sharply defined wings, and

curling hair strong accents, and may we not recognize here the same hand that modelled the beautiful bronze capital beneath the pulpit at Prato? This was executed in 1433, and the reclining *putti* on it are as soft in outline as the *putti* on the Pazzi frieze. On the other hand Desiderio, while soft in his modelling, is harsh in his outlines. His cherub heads and his decorative designs are so sharply undercut as to suggest an appliqué of metal rather than marble relief. There is no suggestion of such a technique in the Pazzi frieze.

During the residence of Donatello in Padua (1443-1450) he executed for the transom of the choir of S. Anthony a series of cherub heads not unlike those of the Pazzi frieze, but less vigorous in character. Some of the heads show direct likenesses to the Pazzi frieze, though the wing treatment, owing to the shape of the space to be filled, is somewhat different. The feathers, however, are still incised, like those of the Pazzi cherubs. Because of the direct likenesses in some of these heads to some of those in the Pazzi frieze, and slight changes in others, we see in the Paduan cherubs a foreshadowing of Donatello's later method of treatment. The *putti* in the pedestal of the Judith (1455) have few of the characteristics of the Pazzi cherubs, but many reminiscences of the Paduan *putti*. Hence the Paduan work is a link between the two styles. Thus it is probable that Donatello executed the Pazzi frieze before he went to Padua, in the same period with the Cantoria and the Prato pulpit—not far from the year 1435.

Princeton, N. J.



PLATE II. DEDICATION OF MONUMENT TO VICTOR EMMANUEL II IN ROME, JUNE 4, 1911.

MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE

II. THE MONUMENT TO VICTOR EMMANUEL, ROME

Following the illustration of the Lincoln Memorial in No. 1, we present as the second of our series of "Modern Masterpieces of Classical Architecture," the Monument to Victor Emmanuel, which was dedicated in Rome, June 4, 1911.

The monument is on a colossal scale. It stands against the Capitoline hill and serves as a pedestal for a gilded bronze statue of Victor Emmanuel, the King Liberator of Italy, who is regarded as the Father of his Country. It consists of an immense platform 78 feet above the level of the Piazza Venezia, approached by imposing flights of stairs, ornamented with statuary, columns, and fountains. In the background is a carved colonnade, which conceals the Church of the Ara Coeli. The entire structure is built of white marble from quarries near Brescia. The enormous portico is five hundred feet long, four hundred and fifty feet deep, and two hundred and fifty feet high.

The design, which was thrown open to international competition, was made by a young Italian architect, Count Sacconi. The corner-stone was laid in March, 1885, and nearly thirty years' work has been put upon it. "Some idea of the size of the colossal statue of Victor Emmanuel may be gained when it is mentioned that the trappings of the horse on which the King is seated weigh some four tons. The king's sabre, which is more than thirteen feet long, weighs nearly seven hundredweight; the pistol holders are higher than an ordinary man; the breast of the horse weighs nearly seven tons; the abdomen nearly nine tons; the head of the figure, with its helmet is

two and half feet in height and weighs more than two tons. The horse and the figure had to be cast in thirteen pieces."

It is of great archaeological interest that the design of the Victor Emmanuel Monument was suggested by the plan of the ruined Temple of Fortuna at Praeneste. A large and impressive drawing which hangs in the Mayor's room of the municipal building at Praeneste gives a restoration of this temple, imposing in its style and proportions, and the similarity is striking.

The monument does not possess the "noble naïveté and placid grandeur" of the proposed Lincoln Memorial in Washington, but is rather grandiose, and its colossal proportions seem to dwarf even the city of Rome. Yet in this respect we feel quite sympathetic with the attitude of Mr. R. H. Titherington (*Munsey's Magazine*, July):

"Many foreigners have criticised this vast pile of glittering white marble as too grandiose and disproportionately costly—as a striking instance of that love of mere magnitude which has always been a weakness of the Italian genius. They have urged that it was vandalism to sweep away, for its sake, such historic buildings as the tower of Paul II and the house of Michelangelo."

"They should remember that to the people of Rome and of Italy this truly remarkable structure, almost the dominating architectural feature of the Eternal City, is much more than a dead king's monument. It is the expression of a great national purpose, the seal of a dramatic accomplishment, the symbol of a stirring chapter of history." M. C.



MODEL OF FEATHERED SERPENT COLUMN OF CHICHEN ITZA.

CURRENT NOTES AND NEWS

The Feathered Serpent Column of Chichen Itza. The present decade is witnessing a most gratifying public awakening to the importance of American archaeology as a branch of research, and this popularity is greatly enhanced by the accumulation of illustrative material in our museums and by the elaborate displays made at international and other expositions. In this field Yucatan and the culture of the ancient Maya race hold the center of the stage, and the extensive exhibit now in preparation for the Panama-California Exposition, to be held in San Diego next year, will unquestionably excel anything of its kind yet prepared within the limits of the United States. The page opposite represents a model of one of the many remarkable carved stone columns of Chichen Itza, Yucatan, remnants of which remain in place at the entrance of numerous temples while many fragments are scattered down the slopes of the pyramids or lie buried in the great masses of débris about their bases. These columns occur always in pairs dividing the wide portals and supporting the wooden lintels which rest on the horizontal offset at the back. No single entire example of these columns is in place today. Falling walls have broken away the projecting parts while vandals have battered the heads of the serpents, thus wreaking vengeance on the false gods of the aborigines.

The feathered serpent god, Quetzal-

coatl of the Aztecs (quetzal = a beautifully plumaged bird of Middle America, and coatl = snake), and the corresponding deity, Kukulcan of the Maya peoples (kukul = bird, and kan = snake), took first rank in the mythology of these peoples and this composite deity is embodied in a vast number of forms in nearly every branch of native art. The strangely conceived symbolic columns guard the portals of the temples devoted to this deity. Nearly the entire surface of the column is covered with plumage typifying the bird element, while the general conformation, the projecting tongue, the bulbous fangs, the watchful eyes, and the fear-inspiring rattles symbolize the snake.

In building the model all possible data were utilized—descriptions, photographs, and measurements. A close approximation to the original in every particular was insured by the fact that the model was made under the personal supervision of one who is quite familiar with all that remains above ground of the original sculptures. The several parts were modeled in clay, a mold of these was made in plaster, and the sections were cast, set up and joined as shown in the plate. The pair of columns now in preparation, when completed will be colored in close imitation of the originals as it is assumed they would appear when newly carved. When installed they are to be supplied with wooden lintels imitating those which remain in place in one of the temples.

W. H. H.



Prehistoric Pottery from Mimbres Valley, New Mexico. Artistic decoration of pottery with colored figures nowhere reached a higher development in prehistoric North America than in the Pueblo region of our Southwest. Some of the finest known specimens of this art are shown in the cases of the National Museum, the most beautiful of all being a collection from the ruin of the Pueblo of Sikyatki, founded in the Hopi region of Arizona by a colony from Jemez near the Rio Grande in New Mexico and destroyed in prehistoric times. Artistic ability of high rank is also shown by the rich collections of mortuary pottery from ruins in other geographical localities, as the valleys of the Little Colorado, Rio Grande, and San Juan.

Although it has long been known that evidences of fine pottery, reaching back into prehistoric times, occur in the valley of the upper Mimbres, in southern New Mexico, there was little information regarding the archaeology of its lower part, or the broad plain in which Deming is situated. Up to within the last few months the plain extending from where the Mimbres leaves the mountains to the border of Mexico was archaeologically a terra incognita. The discovery of richly decorated pottery having been reported to the Bureau of American Ethnology by Mr. E. D. Osborn of Deming, a reconnaissance was undertaken in that region in May and June of the present year. The results have been gratifying, for investigations in this locality have not only led to the discovery of a new ceramic area in the Southwest comparable in interest with the areas already mentioned, but have added to the National Museum an important col-

lection of instructive and beautifully decorated pottery from a region thus far unrepresented in our museums.

The fifty or more decorated food bowls from this region are particularly instructive on account of the predominance in their decoration of painted figures of animals and human beings and the characteristically artistic features of the geometrical decorations.

The majority of the animal-figures, often duplicated on the same bowl, represent antelopes, mountain sheep, mountain lions, bears, badgers, frogs, several genera of birds and fishes, reptiles, and grasshoppers. In several instances these animals are more or less conventionalized, in others more realistic, but well enough drawn to be readily identified.

These bowls were found with human skeletons under the floors of prehistoric dwellings. When uncovered, however, they did not, as is ordinarily the case, contain food-offerings, but were inverted and placed over the head or face of the deceased like a cap or mask, accordingly as the dead was found in a sitting or an extended position. Every bowl had been purposely broken or artificially perforated before it was placed in the grave, possibly to allow the escape of the breath-body or spirit.

The pottery with its decoration resembles that found or at near the great Casas Grandes ruin in Chihuahua, which is situated in the southern part of the same Sierra Madre plateau as the inland basin of the Mimbres.

A preliminary account of the prehistoric culture of the Mimbres Valley based on this material will be presented at the meeting of the Americanists in October, by Dr. J. Walter Fewkes, who directed the investigation.

Discovery of the Tomb of Osiris in Egypt. Professor Naville announces the discovery of what he believes to be what the Greek authors called the tomb of Osiris, where the head of the god was supposed to be preserved. The excavations at Abydos, in the so-called Osireion, were conducted by the Egypt Exploration Fund, under the direction of M. Naville, who has discovered the secret of that mysterious building the Osireion, and has found that it is a most remarkable sanctuary, of a style comparable only with that of the Temple of the Sphinx at Gizeh, and probably of the same age—the time of the Pyramid-builders (3000 B. C.). He definitely identifies the newly discovered building with the “Fountain” or “Well” of Osiris at Abydos mentioned by Strabo. The well which Strabo saw was in or near a building of huge megalithic blocks, the “Memnonium,” which forcibly reminded him of the Egyptian Labyrinth at Hawara. The new building corresponds to Strabo’s description of the Memnonium; it is in the requisite and probable position, immediately behind the Great Temple of Abydos, and close to the innermost sanctuary. In front of the cells which are ranged along the walls (these cells M. Naville identifies with the cells of Osiris mentioned in *The Book of the Dead*) there is no pavement; the granite threshold goes straight down all round to a depth of four metres, at which depth water was found. It would certainly appear that the building was a sacred pool or tank, partially roofed. The central portion between the two colonnades or aisles was open to the sky. The identification of the Osireion at Abydos with Strabo’s “Well” seems highly probable, so far as one can see; and in any case this must have been one of the most important buildings connected with the

worship of Osiris at Abydos, and one of the most ancient. D. M. R.

Crown and Royal Jewelry of the Twelfth Dynasty Discovered. The Egyptian Research Account, now allied with the British School of Archaeology in Egypt, through its head field director, Professor Petrie, has made at Lahun (near the entrance to the Fayum) a discovery of jewelry paralleled only by that at Dashur by De Morgan many years ago. It is the most valuable discovery of royal jewels yet made by any foreign excavator; and the exhibition of the objects permitted to leave Egypt, at University College in London, is altogether the rarest collection of jewelry ever seen in Europe from a site in Egypt. The oldest known piece of jewelry from Egypt, a gold bar with the cartouche of Mena on it, found by Petrie at Abydos, is in the Museum at Chicago University, and I believe some of the Lahun trophies will be eventually seen in American Museums. A niche, choked with dried mud, in one of the tombs excavated at the pyramid of Senusert II (Usertesen II) of the Twelfth Dynasty (C. 2000 B. C.), held the treasure. Ten thousand beads of gold, carnelian, amazon-stone, some of them detached from the jewelry, came to light. The conspicuous object was the royal diadem eighteen inches in height; a band of gold over an inch wide large enough to go over the full wig, has the royal cobra in front, and fifteen rosettes each composed of four flowers and four leaves of inlaid work. High plumes of gold rise from the back, and streamers of gold descend from the back and sides. The pectoral of gold inlaid with lazuli and amazon-stone, worn by the royal daughter, in its artistic finish reveals the skill of the

Tiffanys of that day. Another beautiful pectoral bears the insignia of Amenemhat III which indicates a later gift to the princess. Collars of gold, cowries of double-twin beads in gold, over an inch wide; armlets fastened by sliding strips of gold inlaid with stones; and amethyst necklace with win-claw pendants of gold; others of gold lion heads, of rhombic beads, etc.; inlaid scarabs, gold-handled razors, scarf pins, emblems, and the like, these are among the trophies of the treasure house. The hand mirror of the king's daughter, Sat-Hathor-Ant, is of brilliant silver, and has the head of Hathor in gold to connect the handle with the polished silver, and the handle of Obsidian is exquisitely inlaid with plaited gold bands and leaves of carnelian blended with blue and white paste. The toilet articles and the four canopic jars of alabaster are all of fine execution. Gold is not spared; even the crown is a heavy one to wear.

A paragraph or two cannot reveal the story which will appear in full in the coming (annual) quarto volume on Lahun. This will be richly illustrated in color.

W. C. WINSLOW.

"Ancient Egypt." Under this title a new periodical on Egyptology has made its appearance. The editor is the veteran Egyptologist, Prof. Flinders Petrie, F.R.S., F.B.A., and it is published by Macmillan and Company.

In introducing the new arrival "to our readers" the editor points out the need and want of a journal on ancient Egypt, as "there has been hitherto no journal in England or abroad to keep readers acquainted with the advantages and discoveries about the principal civilization of the ancient world. Egypt appears only occasionally in some periodicals on

antiquities in general. The foreign publications on the subject are largely devoted to the single branch of philology, and are not adapted to reach a tenth of those who are interested in the ancient life of Egypt."

The scope of the journal is to include original articles, summaries of papers in foreign periodicals, accounts of explorations, notices of antiquities and objects of importance in various museums, reviews of new publications, etc. "As many good illustrations as possible will be provided in the text and also three whole-page plates in each part." The first two parts (each of 48 pages large octavo) before us fully realize this program. Only a few features can be here touched upon to illustrate the rich variety of the contents. Part I opens with an article on "The Jewellery of Riqqeh," a cemetery of the twelfth dynasty, illustrated with a full-page plate in colors and gold. Lina Eckenstein would establish the existence of moon-worship in the Sinai peninsula at a remote period in history on the basis of the rock tablets which the Pharaohs had engraved there. In an extended article on "Egyptian beliefs in a future life" Prof. Petrie outlines the growth of belief in Egypt in which he distinguishes eight stages, tracing them backward from the Christian age to the 8th, "the primitive animal-worshippers, perhaps paleolithic, before 8000 B.C." Under the heading "For consideration" old and often repeated erroneous views about Egyptian matters are corrected. Thus, for instance, is shown (against Wilkinson) that "not a single piece of blown glass is datable before Roman times;" so also is the myth of "mummy-wheat" germinating ruthlessly destroyed. We extend a glad welcome to this new comer.

I. M. CASANOWICZ.

BOOK CRITIQUES

A SHORT CRITICAL HISTORY OF ARCHITECTURE. By Heathcote Statham. Pp. xv+586 (illustrated). New York: Charles Scribner's Sons.

This is a very readable book, finely illustrated and containing a fund of information in a very compact form, a welcome addition to the rather small number of short architectural histories in English. The writer has not been afraid to break with a number of conventions common to most works of this character. Thus the effort to make a continuous narrative of the subject is creditable, though not always convincing, while the omission of the architectural history of countries out of the "stream of architectural development" is most wise, giving, as it does, more space for a proper discussion of the origins, rather than the ramifications of the different styles. It is this emphasis laid upon the formative periods combined with a careful analysis of the distinctive structural problems presented by each successive style, which is, perhaps, the most admirable feature of the work. Praise, too, is due for the attempt to date all the monuments mentioned and also for the chronological charts.

As a book for general reading, the work deserves little but praise. For the classroom, however, it is less well adapted. There are several errors of statement, and it lacks a certain scholastic quality which is almost essential in class-room work. Its narrative style makes the subject-matter difficult to master because there are no distinct subdivisions. There is an absence of bibliographies and there are few references to other authorities in regard to disputed points. Furthermore,

an English provincialism may be said to pervade certain portions of the work together with a certain amount of rather harsh criticism of other writers and of things American.

CLARENCE WARD.

VITRUVIUS: The Ten Books on Architecture translated by Morris Hicky Morgan, edited for publication by Albert Andrew Howard, with illustrations and original designs prepared by Herbert Langford Warren. Cambridge: Harvard University Press.

Vitruvius was a famous Roman architect and engineer, a contemporary of the Emperor Augustus, who wrote in ten books a celebrated work on architecture. For much of the historical and theoretical part of his work he was indebted to earlier Greek authorities, but the practical portions are evidently the result of his professional experience. Since the early Renaissance the influence of this treatise upon the classical tradition in architecture has been remarkably great. Throughout the period of the classical revival Vitruvius was the chief authority consulted by architects. Bramante, Michelangelo, Palladio, Vignola, and others were careful students of his work and through them he has largely influenced the classical architecture of all succeeding periods. Hence a translation of Vitruvius by a master hand, which has also the advantage of editorship by a professor of architecture who is an authority on ancient construction, furnishes an event of more than usual interest to students of architectural history; and it is

a testimony to the importance of Vitruvius that a French translation by Choisy, and a German, and an English translation should appear about the same time. The late Professor Morgan devoted to this translation the last years of his fruitful life. Professor Howard has finished the translation, which is faithful and exact, purposely imitating some of the peculiarities and crudities of the original Latin, and he has supervised its publication. The sixty-one illustrations, prepared by Professor Warren, include plans and elevations of actual and "typical" works of Vitruvius, of Greek and Roman monuments illustrating the principles he emphasizes, and reproductions of woodcuts in Fra Giocondo's edition of 1511. Errors are few, but the temple at Didyma (p. 77) should have three doors, not one opening into the *cella* and a long flight of steps; and no excavated Greek house ever had the plan given on p. 186.

Some of the subjects treated are as follows: Book I, The General Principles of Architectural Design, The Choice of Sites; II, Materials; III, Classification of Temples; IV, The Orders and their Proportions; V, Law Courts, Theatres, Baths, Harbors; VI, Climate and Other Considerations affecting the Style of Houses; VII, Floors, Stucco and Colors; VIII, Hydraulic Engineering; IX, Astronomical Considerations and Clocks; X, Machines and Implements.

M. C.

THE PRINCIPLES OF GREEK ART. By Percy Gardner. Pp. xvii+352; Figs. 112. New York: The Macmillan Company. 1914.

This book is a revision and elaboration of Gardner's *Grammar of Greek Art*. Most of the chapters have been rewritten and enlarged. Chapters IV, on the House and the Tomb, XI, on Portrait Sculpture,

and XXI, on Naturalism and Idealism in Greek Art, are entirely new; and there are some twenty-five more illustrations. The book, despite its misleading title and heterogeneous subject-matter, is of great value because it deals with other phases of Greek art than sculpture, and sets forth the leading principles to be traced in the surviving monuments of ancient Hellas: architecture, sculpture, painting, vases, and coins. The relations of Greek literature to painting, and of art, especially coins, to history, are considered in the instructive last hundred pages. The revision on the whole has been careful, although there is still much repetition, and many criticisms can still be made.

P. 15, Westermann in *Classical Review* 1905, 322 ff., has argued at length that the Cleiton whom Socrates visited was the famous Polycleitus. He does not refer to Klein, nor Klein to him, but both should be mentioned by Gardner. Not all scholars would admit that (p. 19) "caricature is almost unknown in Greek art," at least in later Greek art, in view of the Cabiric and other vases and certain terra-cottas. Pp. 29, 186, Jones' restoration of the "Chest of Cypselus" with its mistakes has not "succeed'ed in recreating the scenes of the chest, figure by figure." For architecture (p. 33) why refer to Choisy and not to Durm's monumental *Die Baukunst der Griechen*, or to Penrose, *Principles of Athenian Architecture*; and in mentioning Goodyear (p. 48), we need a reference to his important recent book on *Greek Refinements*. P. 99, in citing Löwy it would be well to mention the English translation by Fothergill, *The Rendering of Nature in Early Greek Art*. P. 122, the early Gorgon pediment discovered at Corfu is published by Dr. Zell (pseudonym for Bauke)

in *Wie ist die auf Korfu gefundene Gorgo zu vervollständigen?* P. 123, the winged figure, J, belongs to the western, not the eastern, pediment of the Parthenon. P. 141, the statements about the drawing of the human eye are incorrect. P. 162, the new Athena of Myron is pictured, but p. 179 we still have Demosthenes with the wrong restoration of his hands, which should be folded as in fig. 2 on p. 48 of this number of *Art and Archaeology*. P. 183, it is hardly true that the painting of the Mycenaean Age has wholly or almost wholly disappeared, when we have such paintings preserved as those found in Crete, Phylakopi, and recently at Tiryns. P. 211, Harrison and McColl's work gives no history of Greek vase-painting, nor Pottier's *Douris*. A very good short account appears in English in Fowler and Wheeler's Greek Archaeology, and a longer suitable history in vols. IX and X of Perrot and Chipiez, *Histoire de l'art dans l'antiquité*. P. 218, for White Lecythi refer to Fairbanks' *Athenian White Lekythoi*, and Riezler, *Weiss-gründige Attische Lekythen*, rather than to Pottier; p. 210, not all late Greek painted portraits are "superficial and vulgar" if the Fayum portraits and especially those in the Graf Collection in Vienna are included; and (p. 224) not all scholars would call the vase illustrated Spartan rather than Cyrenaic (cf. also p. 279). P. 279, the vase-paintings illustrating the Odyssey are not few, cf. Müller, *Die Antiken Odyssee-Illustrationen* (155 ff., Berlin, 1913). A bad slip occurs on p. 321, where an inscription on the famous Tarentine vase representing the conflict of Asia and Europe is interpreted as Ara or Curse, when the female figure is *Apate* or deceit. This is not the place, however, for more such strictures.

The book is inspiring, and can be highly recommended with the exception of Chap-

ter X on Dress which has such bad mistakes as that women wore the chlamys (p. 153), not only to all artists and students of the history of art, but to the general reader, for Gardner is continually contending against the tendency to underrate the legacy of Greece to the modern world, and shows the practical influence which might be exerted by the study of Greek art in modern life for the health and physical development of the race (pp. 80, 81, etc.). D. M. R.

GREEK ART AND NATIONAL LIFE. By S. C. Kaines Smith. Pp. xiv, 376; 27 plates. London: James Nisbet and Company; New York: Scribner's Sons. 1913.

The very large number of popular books on Greek Art which have appeared in the last few years is a fine testimony to the eternal modernity of the Greeks and to the belief that the Greeks were the greatest artists of all time. This book is another such, not a didactic or technical treatise, but an outgrowth of certain University extension lectures, written with eloquent enthusiasm and full of fine phrases. It certainly is an inspiring book to read, and presents a vivid picture of the human conditions behind Greek Art and a real appreciation of the great works of Greek sculpture and gives occasionally some interesting modern parallels. A third of the space is given to the Minoan and Mycenaean civilizations, but there is little known about their national life, and Mr. Smith claims that many of the Mycenaean finds are Cretan. There are several exaggerated and even wild statements, especially in the earlier chapters. There are some errors, such as p. 83, that the frieze at Tiryns was ignorantly set at the foot of the wall (when it was at the top); pp. 217-18, the rhetorical

picture of the Athenians awaiting one sultry August night at the Diomean Gate for the runner Pheidippides to announce the victory of Marathon and then drop dead is surely based on Browning and on no ancient source (how long will writers imagine that the Greeks had a Marathon race!); p. 295 we read that the Cnidian Aphrodite is the first instance of a wholly nude female figure in Greek Art; p. 337 that the Spinario may be referred without hesitation to an original of the third century. It goes back to the Transitional period in the early fifth century, when we also have nude female figures on Greek vases and in sculpture on the Ludovisi throne, not to mention other works. The illustrations are of the regular stock variety, but fairly good though not abundant. The book, despite its misleading title, can be highly commended, and one who reads it will be stimulated with an inspired admiration for Greek Art and will receive many helpful suggestions. The chapters are, I, Introduction; II, Knossos; III, The Sack of Knossos; IV, The "Mycenaean" Civilization; V, The Homeric Age; VI, Decorative and Creative Art; VII, Colour in Sculpture; VIII, Archaic Greek Sculpture; IX, The Sculptors of the Transition; X, The Triumph of Athens; XI, The Spirit of Unrest; XII, Alexander The Great; XIII, Pergamon; XIV, Epilogue.

D. M. R.

ARCHAEOLOGICAL ATLAS OF OHIO. By W. L. Mills, Columbus, Ohio State Archaeological and Historical Society. Quarto. Illustrated.

The Ohio State Archaeological and Historical Society has just published an Archaeological Atlas of Ohio, based upon its investigations for the last twelve years. The author is Dr. William C. Mills, Curator

of the Museum of the Society, which is situated on the campus of the Ohio State University at Columbus. The chief feature of the book is a map of each county of the state, showing the mounds and other archaeological sites. Opposite each map is a description of it. Other maps show the principal mounds and other works of the state in greater detail. A photograph of the famous Serpent mound in Adams County constitutes the frontispiece, and there are other photographs of the more important forts, mounds, and Indian trails.

ANCIENT AND MEDIEVAL ART. A Short History. By Margaret H. Bulley, New York: The Macmillan Co.

The design of this book is to introduce young people to the study of art by presenting the artistic achievements of each epoch in the world's history from the earliest times down through the medieval period in relation to the progress of civilization by means of charmingly easy and natural stories, followed by interesting accounts of the most important works of architecture and sculpture and painting. The method is worthy of all commendation, and the book is carefully graded to meet the level of young students in high schools and colleges. For example, the chapter on Greek Art begins with the story of Agias, to show the effect of the athletic ideal on art, followed by stories of Phidias and the Panathanaic Procession. Then comes an historical sketch of the various periods of Athenian art. The book will be particularly useful to teachers and to parents who wish to interest their children in the story of human progress as revealed in the masterpieces of art. In fact, every reader will find it a very stimulating book for the general first study of the subject.



AZTEC CEREMONIAL MASK

Human skull inlaid with turquoise, jet, pyrites, and shell, representing the god Tezcatlipoca. The back is cut away to permit its use over the face of the wearer. Three-fourths actual size. British Museum.

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Photograph from Joyce.

FIG. 1. MOSAIC BREAST ORNAMENT INTENDED FOR SUSPENSION ABOUT THE NECK OF A PRIEST, RULER, OR IDOL. PROBABLY AZTEC. 17½ INCHES LONG. BRITISH MUSEUM.

MASTERPIECES OF ABORIGINAL AMERICAN ART

II. MOSAIC WORK, MINOR EXAMPLES

W. H. HOLMES

A STRIKING fact to which the attention of ethnologists is often called is that tribes and nations wholly strangers to one another do the same things and in the same manner, and reach like results at corresponding stages of advancement, no matter what the period; yet when all the factors of culture evolution are taken into account, the conclusion reached is rather that it would be more remarkable did they not do so. The human mind works everywhere in like fashion, and the same or closely corresponding environments will, when the time is ripe, produce closely kindred results. The striking differences in material culture observed at corresponding stages of advancement

are, therefore, due largely to differences in the resources of the regions occupied and more especially to differences in the materials available in the arts.

The aboriginal Americans, wholly isolated from the Old World for no one knows how many ages, had reached in their highest advancement the culture stage only of the Egyptians of perhaps ten thousand years ago. Owing to an assumed later beginning, and in part no doubt to the dearth of animals adapted to domestication, and to other shortcomings of environment, they had lagged thus far behind on the rugged road toward civilization. Yet in nearly every important branch of culture they were advancing



Photograph from Joyce

FIG. 2. MOSAIC MASK REPRESENTING TWO INTERTWINED, PLUMED, RATTLESNAKES. PROBABLY AZTEC. ORIGINAL HEIGHT ABOUT 8 INCHES. ANALYSIS ON OPPOSITE PAGE. BRITISH MUSEUM.

along identical lines, and even in many of the well specialized branches of activity were duplicating the prehistoric phases of Old World handicraft. This was illustrated by the stucco work of the Middle Americans presented in the first paper of

this series, and is equally true even of the more highly specialized field of mosaic work sketched briefly in the present pages. Mosaic work, called also inlaying, is the art of incrusting the surface of art works with bits of colored stone, shell,

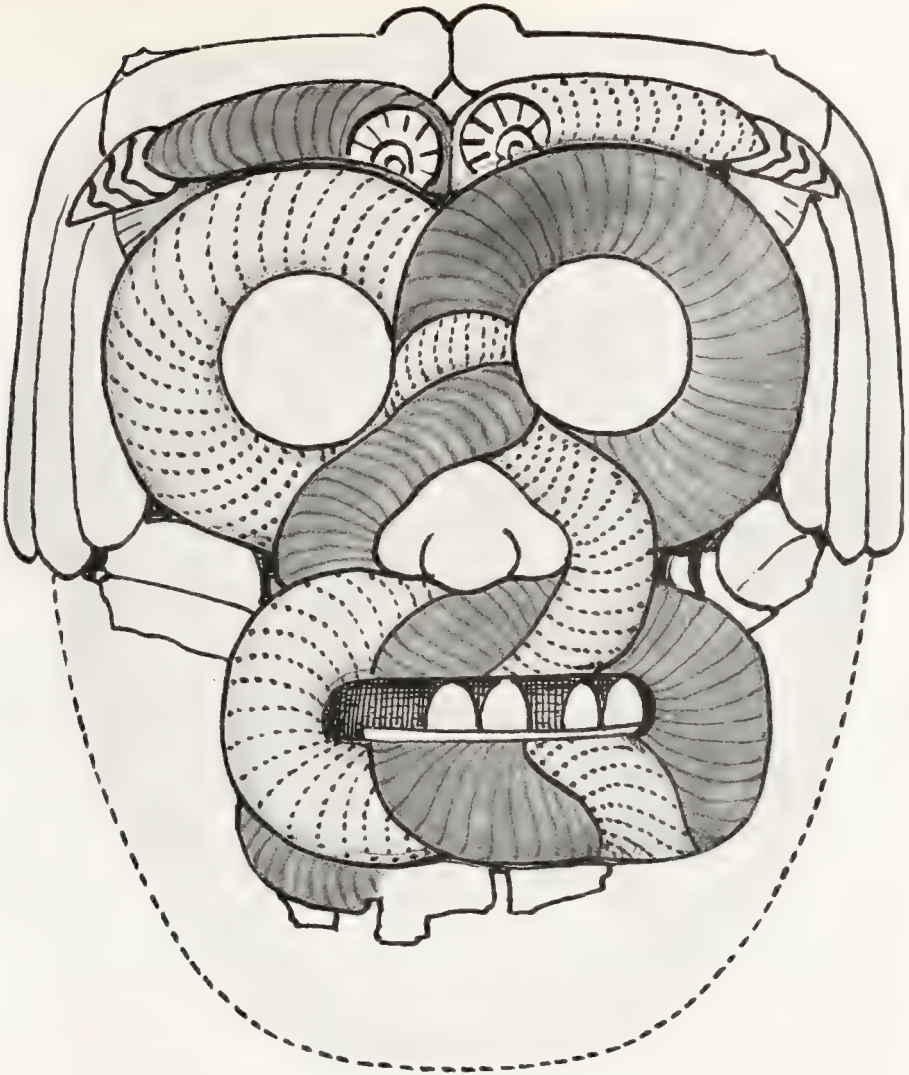


FIG. 3. DRAWING DIFFERENTIATING THE BODIES OF THE TWO PLUMED SERPENTS IN THE MASK OPPOSITE, ONE BEING IN LIGHT BLUE AND THE OTHER IN DARK GREEN TURQUOISE.

and the like, giving brilliant effects of coloring and arranged in pleasing and often symbolic designs. Ethnologists tell us that the art of color embellishment had its initial phases in lowest savagery and that the first surface designedly treated was the human skin, a branch of art as yet by no means obsolete. In the very

early stages of development the motive may have been that of protective coloration, as the naturalists put it, designed to render the subject less conspicuous to lurking enemies, or possibly in mere imitation of certain wild animals which were regarded with special veneration. These simple applications of color may be

regarded as the initial manifestations in a prolonged series of steps of esthetic advancement which have their culmination today in the loftiest art achievements of the race. The idea of color embellishment probably extended in time from the person to personal belongings, and thence to all things made and used, manifesting itself in simple effects and in designs realistic and formal. But colors have other than protective and esthetic values in the minds of most primitive peoples. They come very early to possess special sacred attributes acquired in ways not readily determined. Among the explanations offered a very interesting one is as follows: The multitude of deities of the pantheon of the savage are believed to inhabit the world about him, and in making his appeals to them he addresses himself in turn, according to his needs, to those of the four quarters of the world and to those of the zenith and the nadir. These directions manifest color phenomena peculiar to themselves which in time become associated with the deities as significant parts of their essence. Thus the yellow of the morning comes to symbolize the gods of the east, the red those of the west, black those of the underworld, and so on. Accepting this theory of symbolic associations with colors, it would seem but natural that those materials in nature which uniformly display particular colors, as the metals, stones, and shells, should by well-known modes of transfer acquire sacred attributes and become representative of the supernatural powers. Thus, blue turquoise would become the emblem of a sky god, and green the emblem of the god of the sea; the golden and glistening iron pyrites would symbolize the supreme deity, the sun; malachite and jade the rulers of the sea, while carnelian and the ruby would

become attributes of the gods of war, and so on with no end of variations and new combinations resulting in time in a complex of color symbolism, like that of the Aztecs, too elaborate and involved to be readily analyzed.

Just when and with what people the art of incrusting surfaces with designs in brilliant settings had its earliest manifestation can never be known, yet there is ample evidence that in America it was practiced by the more advanced tribes from Alaska to Argentina; that it had been practiced for a long period in some culture centers is made plain by the maturity of the art, the perfection of craftsmanship, the complexity of symbolism, and the intimate association of the art forms with the mythologies and the rites and ceremonies of the people.

An essential technical feature of the art of incrustation was the possession of some kind of gum, asphaltum, glue, or other like substance with which the object to be treated could be coated and which would harden after the setting of the incrustation was completed. The infinite patience of the savage artisan was requisite in the tedious work of cutting out, polishing, and fitting, by means of the crude processes of the stone age, the little tablets of quartz, agate, obsidian, pyrites, garnet, turquoise, malachite, jadeite, beryl, carnelian, jet, and gold, and the brilliant nacre of sea shells, and certainly none were more keenly appreciative of the value and charm of such work than were the ancient Mexicans, notwithstanding the fact that the crowning creations of their cult were the bloodiest gods in the whole realm of human barbarism.

Although the art of incrustation was practiced by many of the more advanced peoples of the continent, works worthy of being called masterpieces were not pro-



Photograph from Joyce.

FIG. 1. WOODEN MASK INLAID IN TURQUOISE WITH BRILLIANT EFFECT, AND FURNISHED WITH EYES AND TEETH OF WHITE SHELL. PROBABLY AZTEC. HEIGHT ABOUT 8 INCHES. BRITISH MUSEUM.



Photograph from Joyce.

FIG. 5. SHIELD-DISK OF WOOD INLAID IN AN ELABORATE DESIGN, WHICH IS SHOWN IN THE OPPOSITE FIGURE. THE MARGIN WAS DOUBTLESS EMBELLISHED ORIGINALLY WITH PENDENT ORNAMENTS. PROBABLY AZTEC. DIAMETER $12\frac{1}{2}$ INCHES. BRITISH MUSEUM.

duced outside of Mexico, Middle America, and possibly Peru, Mexico having supplied the choicest specimens. Twenty-four examples only of the highest order of workmanship are known, and nearly all of these are now preserved in European museums, their preservation being due to the fortunate circumstance that they fell into the hands of appreciative people and that for the greater part in the early days of Spanish conquest.

When Cortés landed with his invading host upon the coast of Mexico, he learned from the natives first encountered of the existence of a powerful nation occupying a valley set high up in the continental plateau, whose ruler was Montezuma. He immediately dispatched envoys to announce his approach, and the proud monarch of the Aztecs returned ambassadors to the Spanish camp bearing the richest gifts that the empire could afford;

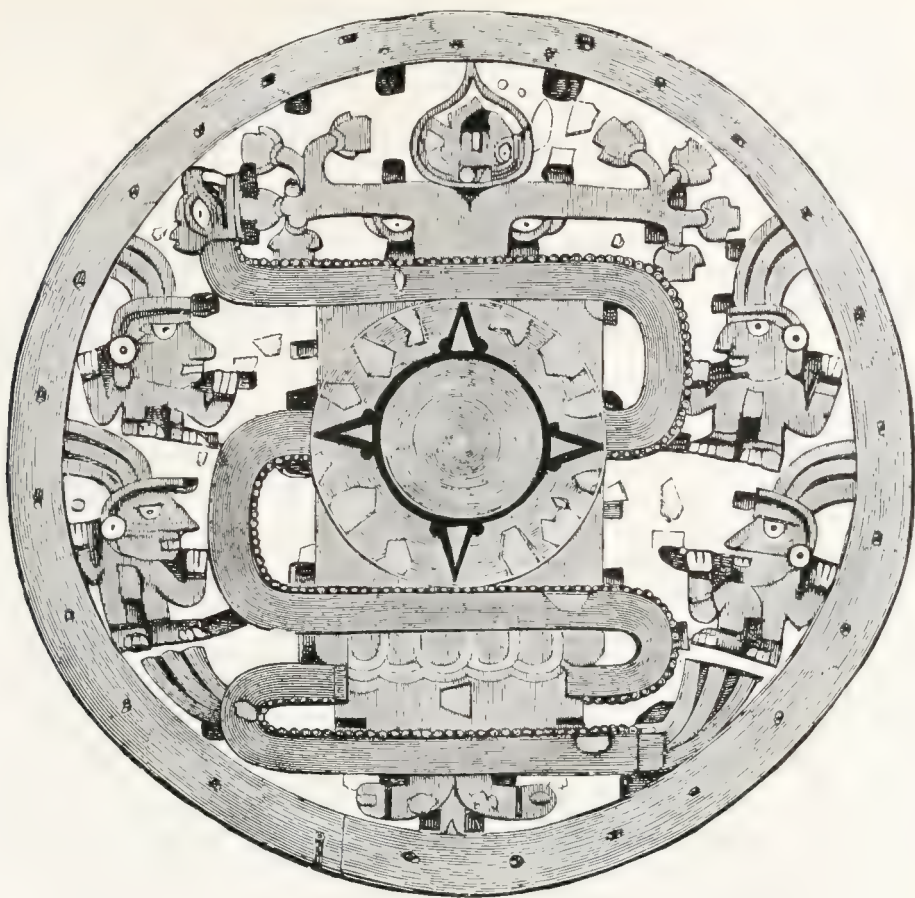


FIG. 6. DRAWING SHOWING THE DESIGN EXECUTED IN MOSAIC ON THE SHIELD-DISK OPPOSITE. THE SYMBOLS INCLUDE A CALENDAR DISK, A PLUMED SERPENT, HUMAN FIGURES AND A HIGHLY CONVENTIONALIZED TREE FORM. (READ.)

and it is a noteworthy fact that among these were numerous works of mosaic, the acme of American handicraft, the enumeration of which is as follows: (1) A mask incrustated with a mosaic of turquoise, carrying upon it a snake, coiled and twisted, worked of the same stone; (2) a bishop's crozier all made of turquoise in mosaic work, and terminating in a coiled snake's head; (3) large earrings of chalchihuitl, in serpent design; (4) a mitre of ocelot skin, surmounted by a large chalchihuitl and decorated with

turquoise mosaic, and (5) a staff adorned with mosaic of turquoise.

It is not at all improbable that the mask first mentioned in this list is the identical specimen now preserved in the British Museum. It is a most remarkable work and is shown in figure 2. Although this object is incomplete, the lower part of the face having been lost, its main features are readily traced. The foundation is of cedar wood carved at the back to fit over the face of the wearer and in front to represent two plumed rattlesnakes so

intertwined as closely to suggest a human face or skull. The surface is most cleverly inlaid with turquoise, the serpent bodies being distinguished one from the other by differences in color, the one being a bright blue and the other a rich green. The wide-open eye sockets and exposed teeth combine with the serpent forms to make a barbaric and most gruesome object, a worthy mask for the sanguinary gods of the Aztecs. That the mask pertains to Quetzalcoatl, the feathered serpent deity, is clearly indicated by the rattles of the snake which appear above, and the plumes of the bird which drape at the sides of the temples. The heads, originally no doubt the most interesting feature of the work, are lost. We may surmise that they met beneath the chin or projected therefrom to the right and left across the cheeks. The skill of the workman in developing in the round these serpentine forms in bits of cut and polished stones and other hard materials bespeak craftsmanship of a high order. The forms of the intertwined serpents so far as they can be made out are clearly differentiated in figure 3.

According to Tylor, the wonderfully preserved mask shown in figure 4 is of wood covered with minute pieces of turquoise—cut and polished, accurately fitted, many thousands in number, and set in a dark gum or cement. The eyes, however, are acute-oval patches of mother-of-pearl; and there are two small square patches of the same on the temples, through which a string passed to suspend the mask; and the teeth are of hard white shell. The eyes are perforated, as are also the nostrils, and the mouth is slightly open, so that the wearer of the mask could see, breathe, and speak with ease. The features bear that remarkably placid and contemplative expression which dis-

tinguishes so many of the Aztec works, in common with those of the Egyptians. The face, which is well proportioned, pleasing, and of great symmetry, is studied with numerous node-like bits of polished turquoise.

There is no doubt that these mosaic embellished masks were among the most precious and sacred products of Aztec art. Little idea of their remarkable beauty can be conveyed by engravings in monotone, and I am fortunate in being able to present one example in color (frontispiece)—a human skull embellished with mosaic work and brilliant settings for the eyes and nostrils, producing a startling effect. The back of the skull has been cut away and the front covered with five transverse bands of settings alternately of jet and turquoise, symbolizing no doubt some exceptionally important deity. The eyeballs are formed of convex disks of polished iron pyrites set in circles of white shell. The teeth are left exposed and are partly broken out. The bones of the nose have been somewhat cut away and tablets of pink shell inserted in the openings. Two long straps were passed through the edge of the severed skull behind the temples for purposes of attachment, but these are not shown in the engraving. This mask was probably intended to be fitted over the face of an important idol, or the priestly representative of some deity, on great ceremonial occasions; or it may have been attached as a symbol to the girdle of an officiating priest, as exemplified frequently in sculptures, stucco work, and paintings.

The mosaic embellished stone knife illustrated in figure 9 is a superb piece of craftsmanship. The blade is of chipped honey-colored agate, and the handle is of wood carved to represent a crouching

human figure. The figure and the blade-socket are inlaid with finely cut and fitted turquoise, malachite, and shell, the latter of several brilliant colors. It is masked with the skin of an eagle with outspread wings. As described by Read, the face appears through the widely open mouth of the bird and bears the same grim character as the larger masks. Pendent from the septum of the nose is an ornament of

The amount of work lavished upon this rare weapon points with practical certainty to its association with the masks in the rites and ceremonies of the Aztecs, the most startling feature of which was the sacrifice of multitudes of human beings. The number of individuals immolated during the four days' ceremony at the dedication of one of the great Aztec temples as given in a native picture manu-

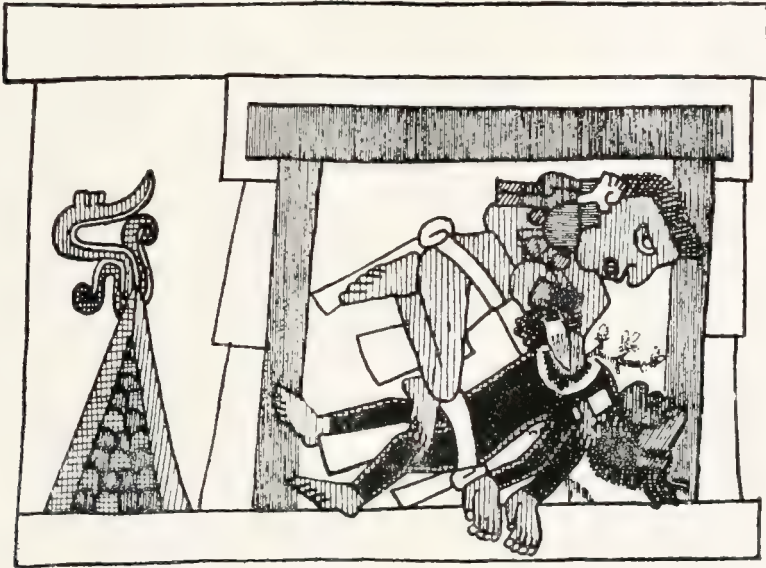


FIG. 7. DRAWING FROM AN ANCIENT AZTEC MANUSCRIPT SHOWING THE OFFICIATING PRIEST, IN THE CONVENTIONALIZED TEMPLE, TEARING OUT THE HEART OF A VICTIM. THE RIGHT HAND WIELDS THE KNIFE AND THE LEFT GRASPS THE HEART WHILE THE BLOOD FLOWS.

malachite covering the middle part of the mouth. The beak of the eagle retains some pieces of its original covering of purple shell, varied with malachite and turquoise. Upon the back of the figure is an apron-like garment, formed of stripes of malachite and white shell, with three circles, each formed of two semicircles of pink and white shell. Upon the chest is a rectangular design formed of small tablets of white and purple shell and malachite.

script, was 20,000; but death by sacrifice was regarded as a certain dedication to the gods and was considered by the victims the surest method of gaining entrance into the paradise of the sun. The keen relish with which the officiating priest performed his gruesome work is suggested by the sketch (fig. 7) copied from an Aztec pictoglyphic manuscript. According to Payne, the sacrifice of these great numbers of victims was not merely in the

nature of a religious ceremony, but served to satisfy the demand for a meat diet by a people whose resources in the nature of wild game had been greatly reduced. Howsoever this may be, the feast which implies the killing of 20,000 human beings and consumption of choice portions of their flesh, while illustrating the fiendish side of the requirements of human beliefs and customs, is hardly more diabolical than the sacrifice of hundreds of thousands of the flower of the land whose bodies are left to rot on the field of battle in the drama of Christian kings now enacting in the center of European civilization.

A gorget of remarkable grace of form and perfection of finish is shown in figure 1. It represents a two-headed serpent the body of which is inlaid with turquoise and other brilliant settings of stone, shell, and pyrites. The colors and ornamental figures are lost in the illustration. The conventional heads have fangs made of white shell and gums of pink shell, while the eyes, now open, were doubtless originally furnished with disks of polished pyrite. Across each nose is a raised ornamental band of turquoise and red shell, and the nostrils are indicated in the latter material. A pendent ornament hung originally from the lower jaw of each head, which is carefully pierced for the passage of a small cord. Both heads are carefully finished with mosaic on both sides, though the rest of the back is of wood stained red. On the upper edges of the two loops formed by the body are two holes for suspension.

Figure 5 illustrates a work of distinct type from the preceding. It is a shield-disk of wood, $12\frac{1}{4}$ inches in diameter, which is inlaid in a masterly manner with minute tablets of turquoise, pyrites and shell. Many of the settings have fallen out, but enough remain to make the

design intelligible. In the center, as clearly indicated in figure 6, is a calendar disk inlaid with turquoise and pink shell, about which meanders the form of a highly conventionalized plumed serpent, the head appearing on the left above and the tail which ends in three feathers on the right below. At the top there rises a tree-like form the branches of which, parting to the right and left, support a pear-shaped enclosure into which is crowded a much distorted human figure. At the side of the central group are two human figures with upraised hands and all facing inward. Two of the figures appear to be smoking pipes and sending puffs of smoke upward. It is highly probable that the margin of the shield was originally embellished with feathers and other showy pendants. It is quite possible that this is one of the numerous propitiatory offerings sent by Montezuma to Cortés on the occasion of his landing in Mexico.

Another similar shield-disk is preserved in the Royal Museum of Vienna. This is a very superior work and deserves to be classed as a masterpiece. The intricate design in settings of turquoise and shell has been executed with unusual skill and taste, but is now difficult to make out in full detail on account of loss of a large part of the incrustation.

The most noteworthy example of mosaic work thus far reported from South America is shown in figure 8. It does not compare favorably in elaboration and color effect with the best examples of Aztec work, described in the preceding pages. Limited numbers of brilliant settings of turquoise and pyrites have been combined with engraved designs of very considerable interest in embellishing the handle of a spatulate implement of bone, possibly a dagger. A drawing

showing the design fully extended is included in figure 8.

The view has been expressed by more than one student of the material culture of America that these works in mosaic represent the highest point reached by

are due primarily to the inspiration and requirements of religion. The religious motive was dominant in the mind of the lowly savage long ago when he thought to give a suggestion of reality to his rudely carved idol, fetish or



FIG. 8. a. HANDLE OF A SPATULA OR DAGGER OF BONE EMBELLISHED WITH FIGURES PARTLY INLAID IN TURQUOISE AND PYRITES AND PARTLY ENGRAVED. HANDLE CARVED TO REPRESENT A HUMAN HAND AND ARM. b. THE DESIGN EXTENDED. PERU. (JOYCE)

the aborigines in the arts of taste. Howsoever this may be they offer a most striking illustration of the fact that the greatest esthetic achievements of the tribes and nations, whether savage or civilized, warlike or peaceful, humane or inhuman,

shamanistic mask by inserting brilliant bits of stone or shell in the eye sockets, an initial step in the art of inlay, and it was not less dominant and all-impelling when the powerful priesthood of the Aztec race, drunk with their fearsome

power over human life, designed and executed these mosaic masks and other symbolic appurtenances of their bloody rites.

It is a noteworthy fact that the works in stucco of the Maya peoples of south-east Mexico, described in the first paper of this series, and which have strong claims to the highest place in our aboriginal art, are also wholly religious in character and application, and it is observed further that in striking contrast with Aztec art the sculptural and plastic works of this people are entirely free from war-like suggestion or trace of the cruelties of human sacrifice.

The comparatively primitive tribes of Northern America have left works in mosaic which well deserve the attention of students of aboriginal culture. Examples obtained from ancient burial places in Arizona make it clear that the art was practised with skill and taste by the early Pueblo tribes. The most noteworthy example, now preserved in the National Museum, is a pectunculus shell derived probably from the Pacific coast, the convex surface of which is incrustated with turquoise and red jasper embedded

in a layer of pine gum or asphaltum, much skill being shown in manipulating the settings to suggest the form of a frog or some like batrachian. The style of the work and the manner in which the turquoise and jasper are employed strongly suggest Mexican influence, lending color to the otherwise pretty well-supported theory that the Mexicans obtained their supply of turquoise from the mines at Los Cerillos, New Mexico.

Limited traces of incrusting in shell have been found in California, and the tribes of the Northwest coast show remarkable skill and taste in the employment of settings of the brilliant haliotis shell in ornamental and ceremonial objects carved in bone and ivory.

A variety of inlay entirely distinct from the mosaic work was practised by the potters of ancient Mexico. The surface of the vessel to be embellished was carved in elaborate intaglio designs, champleve fashion, and in the lines brilliant colored clays or pigments were laid and polished down with the general surface of the vessel, giving effects of rare richness and beauty.

United States National Museum.



FIG. 9. SACRIFICIAL KNIFE WITH YELLOW OPALESCENT CHALCEDONY BLADE, AND HANDLE OF LIGHT COLORED WOOD CARVED IN THE FORM OF A MAN MASKED WITH A BIRD SKIN AND EMBELLISHED WITH BRILLIANT MOSAIC SETTINGS OF TURQUOISE, MALACHITE AND WHITE AND RED SHELL. LENGTH 12 INCHES. BRITISH MUSEUM.



Photograph by the writer.

FIG. 1. GATE FRONTING TOMB OF THE EMPEROR YUNG-LÔ.

THE MORTUARY TEMPLE OF YUNG-LÔ NEAR PEKING

GARRETT CHATFIELD PIER

ONE of the easiest of many delightful excursions from Peking is the trip to the Ming Tombs. Leaving the Hsi-chi-mên station, one arrives in an hour and a quarter at Nankow. From Nankow to Shi San Ling or "the thirteen tombs" is but another two hours' journey.

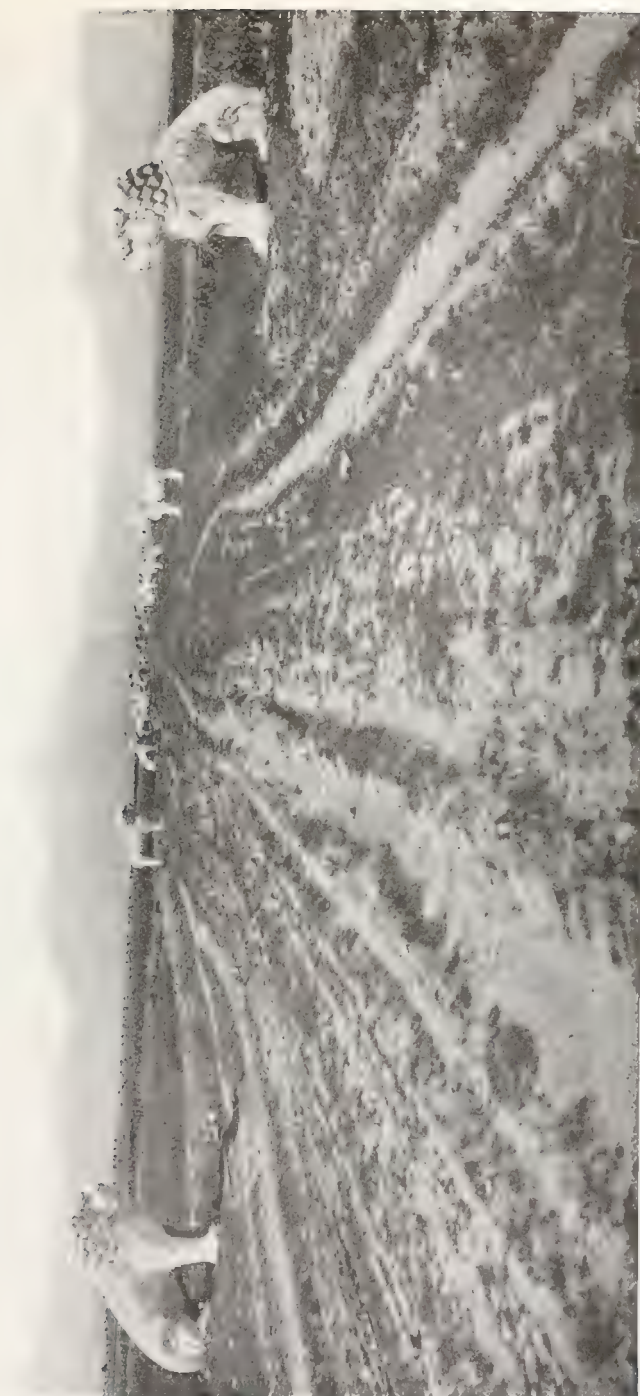
The main route leads direct from Chang-ping-chou, situated some ten miles from Peking, to Shi San Ling where stand the mortuary temples and tombs

of thirteen of the sixteen Ming Emperors. Horses, donkeys or carrying chairs take one by a short cut through the cornfields to the site. The shorter route, a far more interesting road, joins the main approach or Imperial Way at Chê-fang. Here, upon a marble platform, stands the first of the many great monuments which cross or line the Imperial Road, the Chê-fang, a Pailo or Gate (fig. 2). The gate is of white marble and decorated in relief



Photograph by the writer.

FIG. 2. WHITE MARBLE GATE CHÉ-FANG, TOMBS OF THE MING EMPERORS, SHI SAN LING NEAR NANKOW.



Photograph by the writer.

FIG. 3. MARBLE FIGURES ON ROAD TO TOMBS OF THE MING EMPERORS NEAR NANKOW.

with dragons and lions in pursuit of the sacred pearl. It is fifty feet in height, eighty feet long, and surmounted by large tiles enameled with the brilliant yellow glaze affected by the Imperial line. Through any one of its five openings one may mark the long avenue of broken bridges, gates, and monoliths which lead to the crescent-shaped Tien-chow Hills

Imperial Highway." A mile beyond stands the Ta-hung-mên, or Great Red Gate, which marks the spot where visitors, other than those of the Imperial House, were required to dismount and to continue the remainder of their journey on foot. Beyond this again we pass through still another gate, a huge red brick structure, roofed with brilliant yel-



Photograph by the writer

FIG. 4. WHITE MARBLE ELEPHANT, TOMBS OF THE EMPERORS NEAR NANKOW.

and to the Imperial tombs which lie along their lower terraces.

Passing through the first gate one crosses the dry bed of a stream. Here great fragments of stone mark the place where formerly stood a splendid white marble bridge. Near its ruins the Nankow path joins the main highroad from Chang-ping-chou, and, from this point, one's route follows what is called "the

low tiles. This spans a road built by the Emperor Chê-tsung in 1537. Rising from the cornfield which today surrounds it stand four tall marble columns decorated with dragons in high relief. The gate protects a colossal stone stela some thirty-eight feet or more in height, which bears an inscription composed by the Emperor Jen-tsung in 1425. To the fifteenth century also (1426) belongs the double line

of white marble figures which stand or kneel on each side of what we may call the "Triumphal Way." These monoliths are grouped in fours (fig. 3), and consist of lions, unicorns, elephants (fig. 4), camels (fig. 5), horses, military mandarins, civil mandarins, and priests. Though the arrangement of the figures preserves the customary alignment of ancient T'ang-

of expression. Still, the statues impress one by reason of their great size—one of the elephants is some thirteen feet in height and fourteen in length—and again on account of the material used, for all are carved from single blocks of fine white marble.

Beyond the line of figures towers the white marble Long-fong-mên, or "Gate



Photograph by the writer.

FIG. 5. WHITE MARBLE CAMEL, TOMBS OF THE MING EMPERORS NEAR NANKOW.

Sung days, from an esthetic point of view there is little beauty to be remarked in any one of the series. One finds little trace of the virile art of T'ang or the more softened and refined style of the Sung sculptors, through whom the sculptural art of Ming received its inspiration. The figures are lifeless; those of the mandarins squat in form and noticeably void

of the Dragons and Phœnixes." Through its three square openings one obtains a good view of the encircling walls and yellow roofs of Yung-lô's tree-embowered mortuary temple, the Shang-ling. We cross a splendid stone bridge (fig. 6) and commence to climb the lower foot-hills of the blue Tien-chow Hills. To right and left, and dominated by the great tem-



Photograph by the writer.

FIG. 6. WHITE MARBLE BRIDGE LEADING TO THE TOMBS OF THE MING EMPERORS NEAR NANKOW.



Photograph by the writer.

FIG. 7. THE LING-GEN-TIEN OR MORTUARY TEMPLE FRONTING THE TOMB OF THE EMPEROR YUNG-LO, FIFTEENTH CENTURY.

ple of Yung-lô, stand twelve other mortuary temples of Ming emperors. Each and all are shaded by giant cedars and spreading Peking pines. As we reach the plateau upon which the central temple is placed, our eyes gladly welcome the deep shadows cast by many a giant tree, and the green grass which grows in profusion beneath their branches. For nothing higher than the stunted corn-stalks have so far served to relieve the monotonous miles of the Imperial Highroad. When the seeds are still below ground a journey across this arid plain must be a trial indeed.

There were sixteen monarchs of the Ming Dynasty, beginning with the Emperor Hung-wu. But Hung-wu is buried at Nanking, and two other emperors of the dynasty are buried elsewhere. This leaves the Imperial tombs of but thirteen emperors of the Ming line still to be seen at Shi San Ling, as above mentioned.

The finest of the thirteen tomb groups is that of Yung-lô, third of the Ming line. Yung-lô reigned from 1403 to 1424, in which latter year he died. It was this emperor who removed the capital from Nanking to Peking in 1403, after destroying his nephew, the youthful emperor, appointed by Hung-wu, his father, first of the Ming line. From that date to the present day Peking has been the capital of a long line of Emperors, both Chinese and Manchu. It is still China's capital and the resident city of Yüan-shi-kai, first President of China. The Emperor Yung-lô is further remembered as the builder of the "Imperial City," which stands *inside* the Tartar City of Peking; as the builder of part of the huge city walls and the beautiful "Temple of Heaven" in 1421. Under him too, in 1411, the "Great Bell of Peking" was cast.

One approaches the yellow tiled entrance-gate of Shang-ling through a grove of fine trees. The stone path is broken and covered with weeds, for of late, owing to the fact that the yearly offerings to the Imperial spirits have been discontinued and the site left to the care of superannuated guardians, the destruction of the Ming temples has been going on apace.

No tourist thinks of returning without one or more of the "Imperial yellow" tiles from temple roof or wall. To supply this demand hundreds of beautiful tiles are destroyed every year. Indeed, where one *intact* tile is dislodged, a score or more are ruined. The temple precinct of Yung-lô, for instance, is covered with a litter of tile and marble debris, at least half a foot deep.

The entrance to the temple precinct of the tomb of the Emperor is through a triplearched gate, solidly built of red brick and marble and capped with a low roof of orange-yellow tiles. Similar tiles crown the high wall enclosing the temple precinct, which latter is ornamented with many fine cedars and Peking pines. Within, the evidences of neglect are even more apparent. The white marble paths and tree-set spaces are wellnigh hidden and choked with rank and riotous weeds and grasses. A lonely altar stands to the right of the first court, a small altar of burnt-offerings, whose four sides are enriched with a facing of lustrous green-glazed bricks. The tiles of its sharply inclined roof, and the huge six-clawed dragons which twist and turn upon its summit, are of dense yellowish earthen-ware, covered with a brilliant glaze of deep orange. In front stands the true entrance-gate of the temple (fig. 1), a gate somewhat similar in design to the first but of far grander proportions. This is similarly surmounted by a double

roof covered with the gorgeous "Imperial yellow" tiles. A line of birds and dragons in high relief stands at each corner of the two roofs.

The great temple beyond, called Ling-gen-tien, or "Monument of Good Wishes for the Spirits of the Emperors" (fig. 7), is approached by three white marble paths. A terrace of splendid white marble fronts the structure which is oblong and capped by a long roof of heavy yellow tiles. Within the gloomy interior forty huge cedar columns support the rafters and the great weight of the tiled roof. These columns are $32\frac{1}{2}$ feet in height, about four feet in diameter, and embellished with a thick coat of deep red lacquer. The hall itself is nearly 200 feet in length, and 80 in width. To right and left of the entrance stand a pair of bronze kôrô, or incense-burners, and, in front, a low table inscribed with the name of the deceased Emperor. The building on the whole is a good example of Ming architecture, yet

we miss the far grander sweep of the earlier T'ang roofs.

Passing through the temple we reach a third court planted with pines, cedars and other trees, whose trunks have been scraped and silvered. A path, paved with marble slabs, leads past a small white marble arch to a marble funerary-altar upon which stands a white marble incense-burner, two large candle-sticks, and two marble flower-vases. These immediately face a square red-brick tower, crowned with a red-tiled roof in two tiers. The entrance to the tower is by a marble arched gate. It conducts to a huge marble stela and battlemented wall, which latter encircles the tower about half-way up. From the back of this tower, one gazes down upon the huge tree-set mound or tumulus, beneath which lie the ashes of Yung-lô, greatest Emperor of the Ming Dynasty.

Chicago, Ill.

PLINY'S VILLA "COMEDY" ON LAKE COMO

WALTON BROOKS McDANIEL

AMONG other privileges which Pliny the Younger enjoyed as a man of wealth was the possession of several vacation homes in the region of Lake Como, the Eden of Lombardy. The precise location of these has been as difficult for the classical student to determine as the site of the Earthly Paradise for the Biblical. Speaking generally, we may assume that an ancient millionaire who united the joys of personal indulgence with those of a profuse philanthropy in the extreme that Pliny did would have acquired at least some of the best points of view on the lake. Those that scholars

have usually selected as the sites of the villas which Pliny called his "Tragedy" and his "Comedy," the promontories of Bellagio and Lavedo respectively, are scarcely to be surpassed in beauty on Como or on any other sheet of water.

Our author's description of these estates is, however, just enough lacking in definiteness to be tantalizing. Recalling the fact that the tragic actor wore a special sort of foot-covering, the buskin, which gave him more than mortal stature, while the comedian wore in contrast the low sock, Pliny called the villa that crowned a rocky height commanding a wide prospect

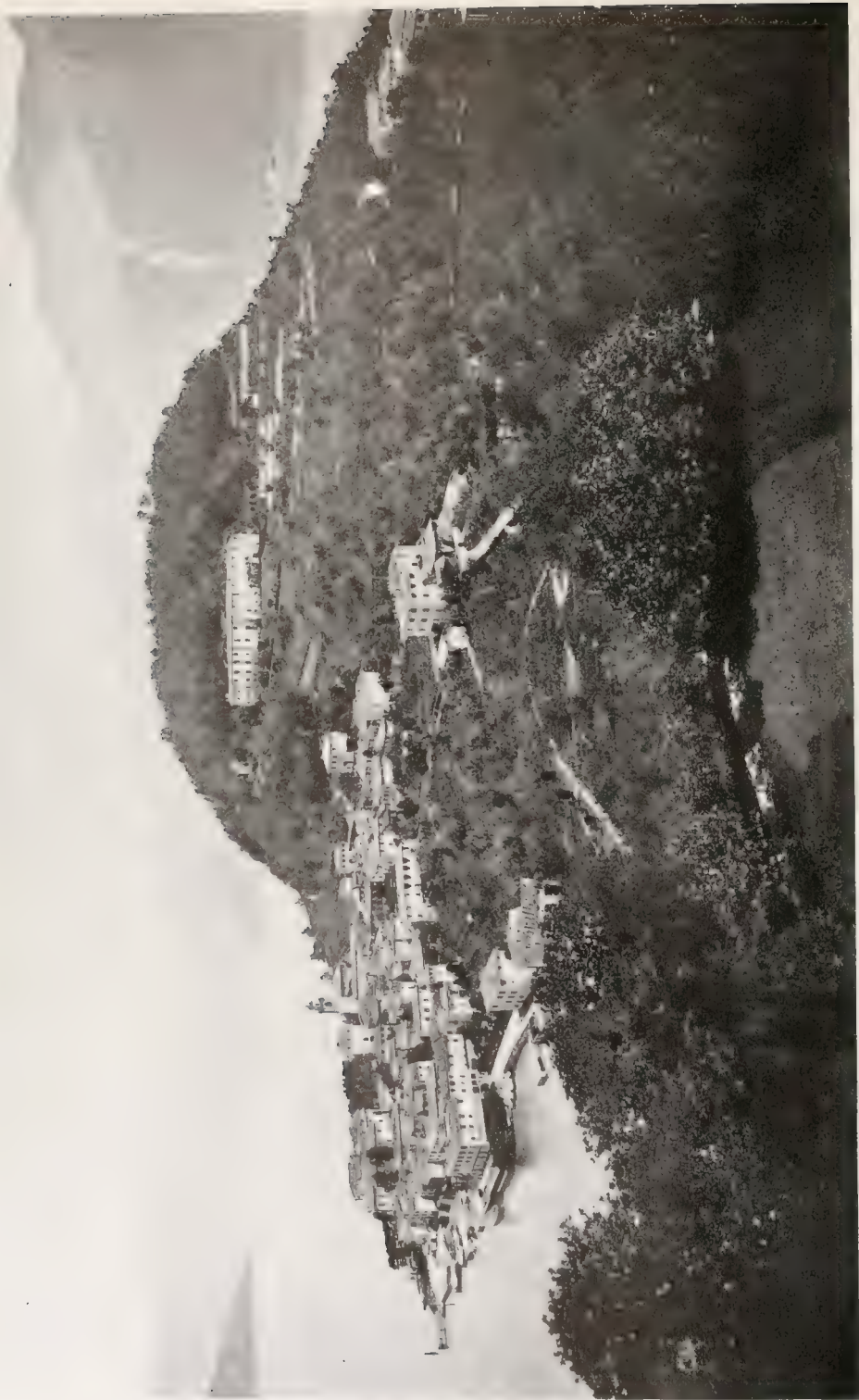


FIG. 1. BELLAGIO—GENERAL VIEW.

over the water "Tragoedia" and the other lying at the level of the lake and in contact with it, "Comoedia." Both reminded him of Baiae, the most famous and fashionable watering place of ancient Italy; for there villas not only lined the high ground overlooking the Bay of Naples, but were built on artificial foundations far out into the sea itself. The lofty ridge on which Tragedy was built separated two bays, while his low-lying villa embraced a bay of its own with a gentle curve. While the former was quite out of reach of the waves, Comedy actually broke them. From the villa that stood on buskins you could look down on the people fishing, but in the other you could treat your sofa as if it were a boat and throw a hook and line out of the window into the very midst of prospective victims. Such luxurious fishing is still possible on Lake Como, and the small boy angling from his front piazza is a familiar sight.

Now, that a consensus of scholars fixes upon Bellagio (fig. 1) and more precisely upon the grounds of the Villa Serbelloni (fig. 2) as the site of Tragedy is perhaps not surprising, since the lake on both sides of that particular promontory forms slight bays and the other conditions are adequately fulfilled. But our account of Comedy is obviously less definitive. After I had passed over almost every rod of Como's shores on foot and skirted their entire extent by water, I felt that more than one locality might be presented as a candidate for the distinction of having been its site. If scholars have inclined to choose the little bay at Lenno on the western coast of the lake, it is perhaps quite as much because the surroundings are so exquisite as because some ancient columns found on that spot suggest the former existence there of a Roman edifice.

As a matter of fact, popular story will have it that in the winter season when the waters of Como are at their lowest stage one may descry beneath the surface the ruined walls of Comedy itself, but no amount of cross-questioning of my boatmen made them willing to father that particular mendacity, if such it be, nor have I while either rowing or swimming been able to see any man-made structure in this portion of the lake. No doubt the searcher should have the same eye of faith as he who would seek in the Lago di Garda the lost town Benacus. But it would be a sorry lake, indeed, in this section of Italy that could not vaunt a subaqueous village, a migratory Madonna, a cliff from which lovers leap or are pushed, or at the very least an uncaught but clearly seen leviathan of the deep.

The bay formed by the Penisola di Lavedo clearly appears with the Villa Delmati and the boathouse to mark the limits of the curving stretch of shore that Comedy followed. It was slightly to the left of the boathouse that the antique columns were discovered and here back of the beach there is today a silvan walk beneath the finest trees I have found on Como's shores, replacing, we may suppose, that "most spacious xystus" of which Pliny speaks with pride. The woods extend over so much of the headland that as one looks down upon it from the heights back of Campo, it seems a solid triangle of dark green pointing across the lake to Lezzeno. The southern side is far more rocky, as figure 3 shows. The outer point of the triangle is the well known Punta del Balbianello, tipt by Como's most picturesque residence, the Villa Arconati. Nobody has ever passed its towers, loggia, balustrades, gardens and tiny harbor without a thrill of delight. And yet for more than thirty years the

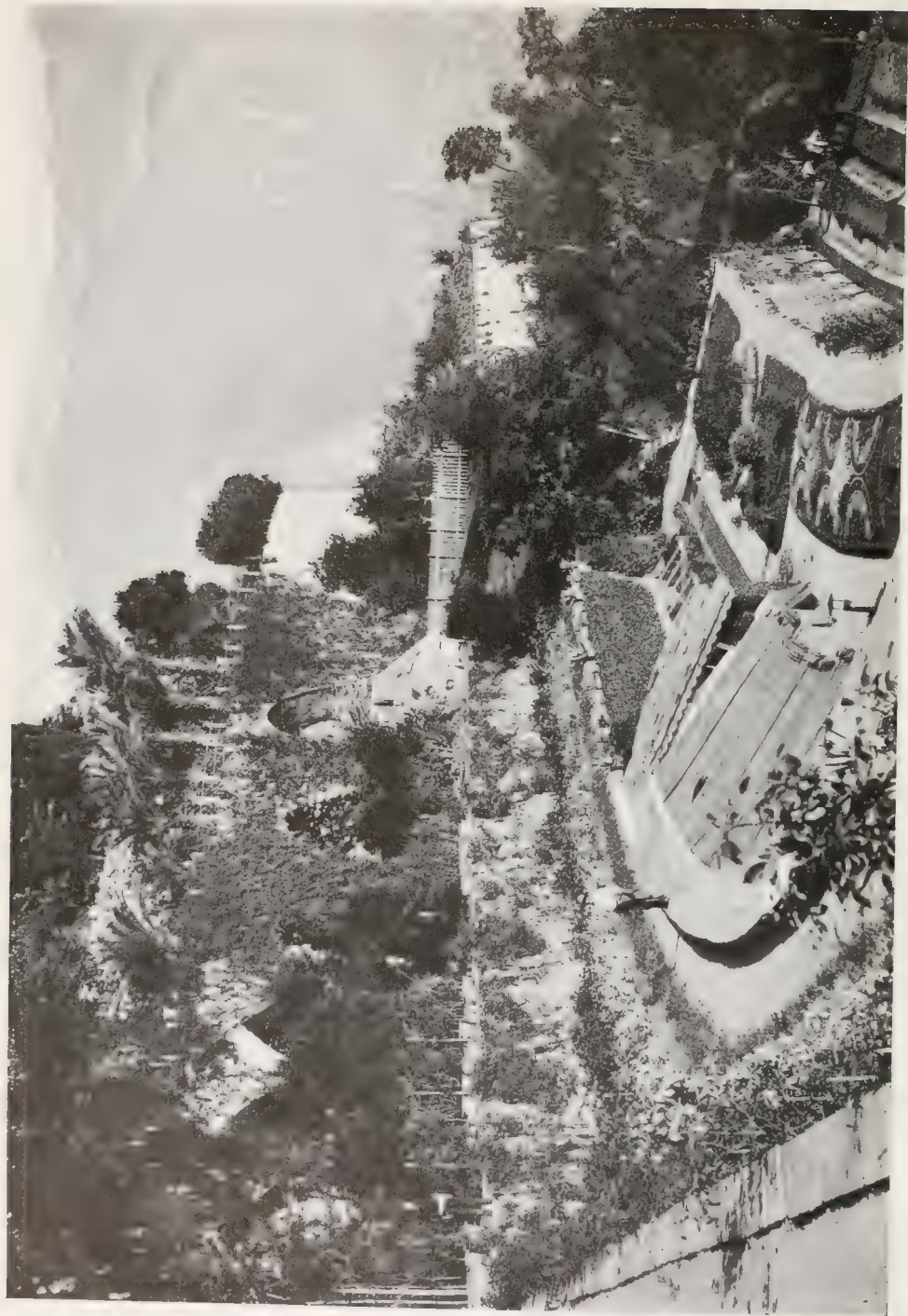


FIG. 2. BELLAGIO—GARDEN OF THE VILLA SERBELLONI.

former Parisian actress who owns it has left it unoccupied. She offers it for sale, but whenever a customer is ready to pay her extortionate price, she repents and withdraws it. According to local gossip she is in perpetual dread lest some American millionaire should purchase it through an agent and then transport it stone by stone to grace the purlieus of Newport or some other "Tartare américain."

If you disembark at the nearest steamboat landing, Campo, you find yourself in one of the few localities in this portion of Como where you may spend entire months with no compatriot's face to mar the scenery, no English voice to desecrate the Italian tongue except your own. Here the Comasque people, always charming, are at their best. In many a retired nook you will be tempted to exclaim with Pliny: *O mare, o litus verum secretumque μουσείον* quam multa invenitis, quam multa dictatis, nor will your Muse-inspired thoughts suffer any perturbation, if you deposit on the rocks all material tokens of your civilization and plunge into the transparent waters. At any rate in July and August there is no witness to eye askance your Roman garb, no frigidity in the lake itself to hasten your return to clothes and the aprication that the ancients loved. Should you be sentimental, you will enjoy even an extra satisfaction in cleaving waters which once, let us hope, laved the olive skin of the immortal Pliny himself.

Campo has such narrow streets that the sun barely enters some of them at all, but back of it there is a sweep of open country which the lakeshore can hardly duplicate except at Dervio and at Como's three ends. At Dervio descendants of those Britons whom the Roman legions of Pliny's day were humbling to subjection have actually laid out golf links,

but no such substitute for sport has yet desecrated the meadows of Campo. In this neighborhood it is rather "mora" that should be reckoned as much the national game as some two millenia ago when Roman players flashed their fingers in each other's faces and filled the air with yells.

Back of Campo we should perhaps locate some of Pliny's numerous farms. These yielded him income when tender-heartedness towards his ever querulous tenants did not make him too forgetful that he was after all a Roman landlord. The lanes which now separate the prolific vineyards and the olive orchards of silvery gray, when they run at right angles to the lake, lead to a mountain wall that taxes wind and muscle to scale. But there is many a quaint house, old church, castle tower or monastery to lure the pedestrian on his further way. The final panorama is an unforgettable reward. Up the lake and in the early summer, backed in the ultimate distance by snow-capt peaks, the peninsula that ends in Bellagio is prominent in the landscape, and it requires but little fancy to visualize Pliny's Tragedy gleaming in the sunlight above the town. In the other direction the eye naturally looks for that more modern Villa Pliniana in the bight of Molina which conceals in its courtyard the same intermittent spring about which Pliny discourses so charmingly but also so fatuously that we are confident physics was not one of the "snap courses" that he took in college. Unfortunately however, it is out of our range of vision, and one must content himself with a nearer object of interest to the student of Pliny, the only island that Como possesses, the Isola Comacina.

Comacina is lofty enough to make the water on the landward side so smooth that it is known locally as the "Bay of



FIG. 3. PENINSULA OF LAVEDO (SOUTHERN SIDE)—VILLA ARCONATI.

Oil." In Latin the narrow strip of lake could have been appropriately enough called "euripus" in memory of the well known straits between Euboea and Boeotia, and since that is the very term

and of interpreting euripus as merely an artificial canal that adorned his property.

The island retains today only a single church of the nine which once chequered its surface and little else besides, but in



FIG. 4. CAMPO—THE OSPEDALETTO.

which Pliny uses of a body of water in or near the estate of his friend Caninius Rufus, some would locate his villa here between Sala and Campo. But there are cogent reasons for placing it rather in the suburbs of the town of Como itself

the gory days of old it was a well populated stronghold and such an asylum for the oppressed that it was called Christopolis, the City of Christ. Among its refugees were those Magistri Comacini, the master workmen, architects and



FIG. 5. MONASTERY OF THE 11TH CENTURY, SAN BENEDETTO.

builders of the Middle Ages on whom the Lombardic conquerors had to depend for the building of their churches when they had become Christian enough to need them.

The neighborhood of Campo has one other memento of mediaeval days, an ancient belfry, the Ospedaletto (fig. 4), the last relic, so they say, of a hospice for the pilgrims on their way to the Holy Land.

Directly across the lake from the supposed site of Comedy the scenery is probably much the same as met the eyes of Pliny; for the sheer mountainous shore to the north of Lezzeno remains uninhabitable and much of it will become accessible only with the completion of the new road that lines the cliff so conspicuously in the picture.

Lezzeno itself is characterized proverbially as a "place possessed of an evil fate in as much as it never sees the sun in

winter nor the moon in summer." But the very fact that this extraordinarily overshadowed village cannot see the moon in July and August gives the sojourner at Campo a special display of night scenery that can never pass from memory. For the "orbed maiden with white fire laden," coming up behind the mountains that overtop Lezzeno, first silhouettes them against a glowing sky and then moves majestically along their rim, gradually higher and higher, until the waters receive the full effulgence of her radiant beauty.

The imaginative can readily sympathize with Pliny in his joy at leaving Rome or even his somewhat vexing life at Comum for his rustic retreats. He himself lists the occupations of his Larian home as hunting, fishing and studying. The last seems to have been his chief ecstasy. Even the awful eruption of Vesuvius could not deter him from his perusal of

Livy—a fact of which no Freshman of today can be convinced—and nothing in the character of his uncle, Pliny the Elder, so excited his admiration as his intemperance in study. This our reader will recall was so extreme that he used to read or have someone read to him during almost every waking minute, continuing his literary labors even at his daily bath at which he relinquished them only for the brief but wasteful moments when he was actually splashing in the water.

Fishing is still a possible pastime on Lake Como. There are even natives who without having it as a profession make it their only observable occupation; for the sedentary capacity of an Italian with a fishpole in his hand is only comparable to that of our southern negro.

The second amusement of Pliny's day, hunting, may also be enjoyed by those who can find any satisfaction in taking the life of happy and harmless animalcula; for Como now boasts of hardly any beasts that could be properly termed animalia. The most ferocious creature that one is at all likely to meet, barring always the flea, is the frolicsome rabbit. He has abundant sparsely settled country to scamper over. In Pliny's time, however, Italy's fiercest beast, the wild boar, haunted the Comasque country. We have his own description of a hunt during which he seems to have killed either personally or by proxy no fewer than three of these dangerous animals in a manner that wholly accorded with the spirit of ancient sportsmanship, which would have welcomed dynamiting fish in a stock pond or shooting wild fowl off the surface of a bay with a gattling gun—provided only one got the game. Pliny's share in the chase was to deposit himself carefully and comfortably on the safe side of the hunting nets into which the boar

was to be driven, no doubt with a flask of that Dutch courage which he specifies as a part of the paraphernalia of an expedition. And so we may picture him among the ancestors of the chestnut trees that spring so thickly back of Campo, awaiting the meeting of the boar not with a hunting spear or lance at hand, but, as he tells Tacitus, with his stilus and writing-tablets. Something, at any rate, he was bound to bring back from his hunt, even if it were only an original idea—one of his rarest captures!

To enter this wild country today one should seek the break in the range of hills where the torrent of San Benedetto issues (when it has water enough) from the steep valley that bears that name. The landmark for many a mile around is a famous pilgrim church, *il Santuario del Soccorso*, which towers at the entrance on the left. With this is associated a wonder-story which Pliny would have accepted with delight. For it contains an image of the Virgin Mary which a little deafmute girl chanced upon many centuries ago in a tiny grotto on the mountain where she was watching her flock. Her reward was the recovery of speech. The pious folk at once housed their new Madonna in a shrine, but when her fame grew, they thought she should lodge in a more accessible church on the island of Comacina and so transported her there. This, however, was not the Virgin's wish, and she showed her displeasure so often by returning with no help of human hands to her humbler home on the mountain that at last they let her stay. And so it is that hundreds annually pay her homage there on high, praying at each of fourteen shrines that mark the stages of their upward climb for the strength to arrive.

Far up this valley there is another sacred structure which makes an emo-



FIG. 6. SAN BENEDETTO. THE CHAPEL AND OVERHANGING HILLSIDES.

tional appeal second perhaps to none in all the Comasque country. Amid a silence that is almost portentous for Italy you come upon an utterly deserted monastery of the eleventh century, San Benedetto (fig. 5). Its rarely primitive construction and excellent state of repair invite the imagination to people its tiny chapel with the ascetics who once gathered their sustenance on the overhanging hill-

side (fig. 6). From its lofty position close to a precipice you look back over all the miles that you have come, and there is hardly anything in the landscape except the barely visible tower of the Santuario in the opening notch to disturb the fancy that Pliny himself may be strolling up the valley from his villa Comedy on the far distant marge of Como.

University of Pennsylvania.

THE GERMAN EXCAVATIONS AT BA'ALBEK.

LEWIS BAYLES PATON

THE town of Ba'albek is picturesquely located in the center of the plain of Coele-Syria, midway between Beirût and Damascus. To the west rise the snow-capped peaks of Mt. Lebanon; to the east the red sandstone summits of the Anti-Lebanon. Its spring is one of the finest and most copious water supplies in Syria and must early have made it an attractive site for human settlements.

The modern Arabic name Ba'albek is very ancient, as is shown by the mention of a place called Balbiki both in the Egyptian and the Assyrian inscriptions. The first element of the name is evidently the old Semitic divine title *ba'al*, "proprietor," and shows that one of the numerous *bē'ālīm*, or local numina of the Semitic world, was originally worshipped here. This view is confirmed by the fact that the *Chronicon Paschale* (i. 561) states that a title of the god of Ba'albek, was *Balanios*, i.e., *ba'al-an*, "our ba'al." The second element *bek* in the name of the place is obscure, so that it is impossible to say of what physical object this particular *ba'al* was originally "the proprietor." The Greeks identified him with Helios, hence the Greek name of the place, Heliopolis. The Romans identified him with Jupiter, hence his Latin title Jupiter Heliopolitanus. He is depicted as a beardless youth, dressed in armor; holding in his right hand a whip with which he drives two bulls, and in his left hand, a thunderbolt and ears of wheat.

The present temple was begun by Antoninus Pius (138-161 A.D.) and was finished by Caracalla (211-217 A.D.). In the following century it was badly damaged by earthquakes, and it was

destroyed by Theodosius (397 A.D.), who built a church on its site. The Arabs used the ruins as a fortress throughout the middle ages, and through their wars added to its demolition.

The excavation of the site was begun by the German government in 1898 and has extended over a number of years. It was my privilege to visit Ba'albek at a late stage of these excavations and to study them at first hand. The results of the excavations are not so very recent, still I believe that they have not hitherto been published with illustrations in America.

One of the chief results of excavation has been the disclosure of the original ground-plan of the temple-complex (fig. 2). The buildings stood upon a raised platform that was enclosed with a massive retaining wall. Instead of filling in this area with earth, arched vaults were constructed that were used as shops and storehouses. The sacred enclosure was reached by a grand staircase at the eastern end, at the head of which stood the Propylaea, consisting of a portico flanked by two towers. Within this was an hexagonal Forecourt from which three doors led into the Great Court of the Altar (fig. 1). In the center of this court over the altar one sees the ground-plan of the later Basilica of Theodosius. On the west side of this court a flight of steps and a single portal led up to the Temple Court. Here, in line with the axis of the sanctuary, stood the Great Temple, traditionally called "the Temple of the Sun," but now known to have been dedicated to Jupiter and all the gods of Heliopolis. South of this lay a smaller temple, traditionally called "the Temple



FIG. 1. BA'ALBEK—GENERAL VIEW.

of Baal," but now known to have been dedicated to Bacchus (fig. 5).

The lowest course of the outer retaining wall consisted of moderate-sized stones. Above these came three courses of stones, each about thirteen feet in length. The middle courses remain only on the western side, and there consist of three of the largest stones ever used by builders. One is sixty-four feet long, another sixty-three

which the other stones were obtained. How these gigantic blocks were transported and raised to a height of twenty-six feet in order to rest upon the lower courses, is an unsolved problem. The method of quarrying by which they were cut out like columns from the native rock and then split off may still be studied in situ.

The ancient grand staircase on the east

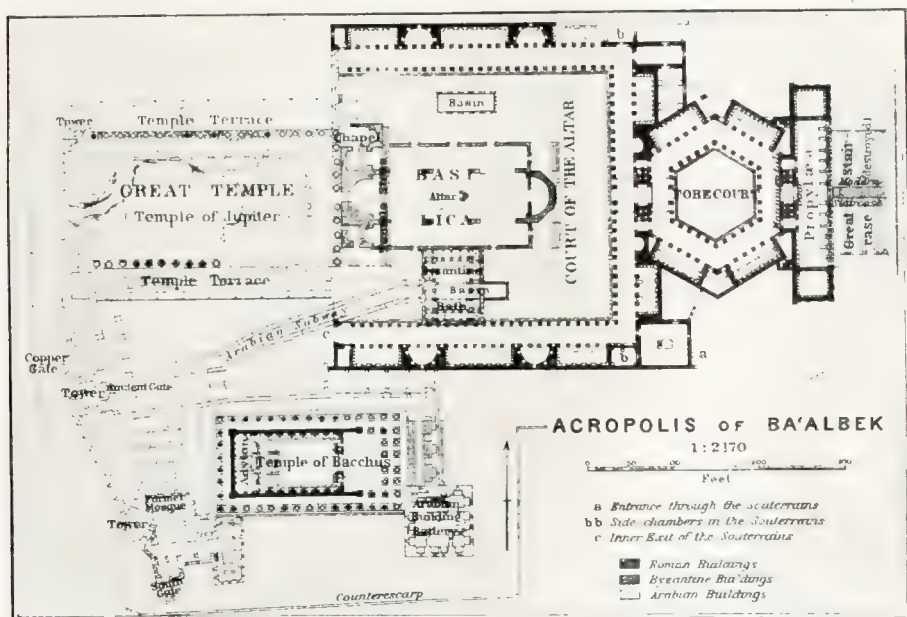


FIG. 2. GROUND PLAN OF THE TEMPLE AREA

and one-half and the third sixty-two and one-half. All are about thirteen feet high and ten feet thick. The inner surface of one of these stones has been exposed by the excavations on the west side of the Temple Court. From these remarkable stones the temple probably received its ancient designation of Trilithon. A similar stone (fig. 3) seventy by fourteen by thirteen feet and weighing at least one thousand tons remains in the quarry from

has entirely disappeared. The Propylaea consist of a portico about two hundred feet long with massive towers at the ends. In front of the portico stood twelve columns. The towers were ornamented by a moulding running around them at the same height as the portico. A lofty central doorway and two smaller side doors gave access to the hexagonal Forecourt which was about two hundred feet in diameter. It was surrounded with a



FIG. 3. GREAT STONE IN QUARRY.

double colonnade and exedrae on the four sides where there were no gates.

The court of the Altar, which is about four hundred and forty feet square, was surrounded with a colonnade of polished granite columns; and along the walls were exedrae, or lateral chambers, that were alternately square and semicircular. The workmanship of these exedrae is exquisitely beautiful. In the center of this court stood the huge altar, half of which is still visible with the steps by which it was ascended. The other half was destroyed at the time of the erection of the basilica of Theodosius.

West of the altar a flight of sixteen steps leads to the upper terrace on which the temple stood. At the head of this broad staircase were three semicircular apses, the central one of which was pierced by a portal leading to the inner court. Through this portal one obtains a glimpse of part of the columns on the south side

of the great temple that still remain standing.

The Great Temple, which was dedicated to Jupiter Heliopolitanus and all the gods of Heliopolis stood in the center of the inner court longitudinally to the axis of the temple-complex. Its stylobate was raised forty-four and one-half feet above the natural level of the plain and twenty-three feet above the court of the altar. To attain this elevation massive and expensive substructures were necessary. The space between the temple foundations and the enclosing wall of the court, a distance of about thirty-three feet, was filled in with blocks of stone that for centuries have served as a quarry for the people of Ba'albek. The stylobate had a length of three hundred feet and a breadth of one hundred and fifty feet. The temple was peripteral, with nineteen columns on each side and ten on each end. The columns (fig. 4) are of yellow sand-



FIG. 4. THE GREAT TEMPLE (TEMPLE OF JUPITER)



FIG. 5. TEMPLE OF BACCHUS.



FIG. 7. TEMPLE OF BACCHUS, INTERIOR SHOWING PORTAL.



FIG. 6. PORTICO, TEMPLE OF BACCHUS.

stone, seven and one-half feet in diameter and over sixty feet in height. They are constructed in three pieces clamped together with iron, and the efforts of the Turks to dig out the iron have contributed largely to the ruin of the edifice. The columns do not taper and are not fluted. They are surmounted with Corinthian capitals. The architrave is in three sections. Above it is a frieze with a row of corbels bearing small lions.

The Temple of Bacchus (fig. 5) stands to the south of the Temple of Jupiter on a stylobate of its own, lower than that of the main temple and unconnected with it. It had no court, and was entered from the east by a staircase that led directly to the main portal. This is the best preserved and most beautiful of all the classical edi-

fices in Syria. The peristyle had fifteen columns on the sides and nine on the ends.

The Portico (fig. 6) at the eastern end, of which only a fragment remains, had one row of smooth columns, and back of this a row of fluted columns, except on the ends where the columns coincided with the peristyle. Opposite to the end of each of the projecting side-walls of the cella was also a fluted column.

The grand portal of the temple is a beautiful work of art. The door-posts are carved with vines, clusters of grapes, garlands and other emblems of Bacchus. The side-walls of the interior (fig. 7) are decorated with six fluted semi-columns, while the spaces between are divided into panels, the upper ones square, the lower ones arched.

Hartford Theological Seminary.



THE CATHEDRAL OF RHEIMS

The Rheims Cathedral of Notre Dame, priceless jewel of Gothic architecture, historic place of coronation of the Kings of France, intimately associated with the story of Joan of Arc, characterized by an eminent French archaeologist as "Le Parthénon de notre Architecture Nationale"—has according to report suffered considerable damage during the present war. The present basilica was built 1212-1215. The façade, with its twin towers, great central rose-windows and three canopied portals covered with thirteenth century statues and reliefs, was regarded by many authorities as the finest produced during the middle ages.

MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE

III. TEMPLE OF THE SCOTTISH RITE (WASHINGTON)

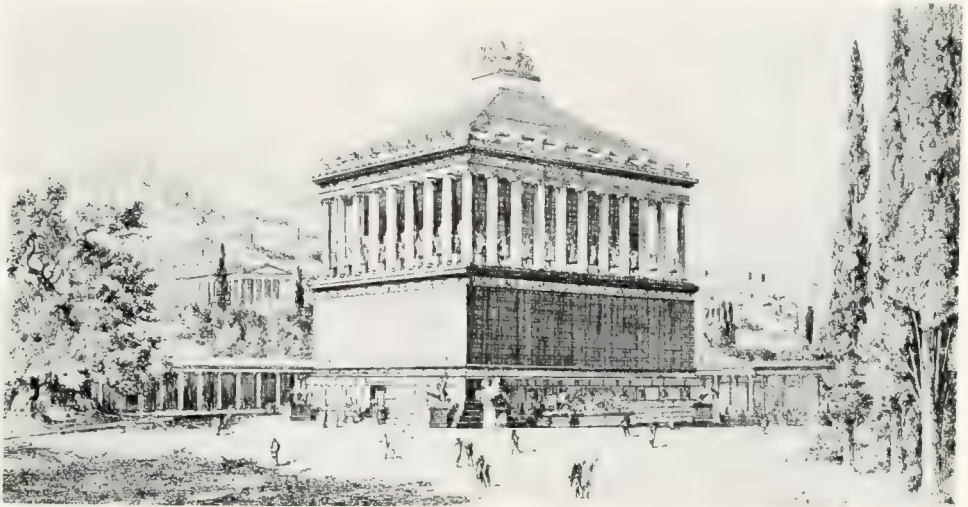
We present as the third of our series who was assisted by Elliott Woods, of "Modern Masterpieces of Classical architect and superintendent of the Architecture," the recently completed Capitol. The building is an imposing



"House of the Temple" erected by the Supreme Council of the Ancient and Accepted Scottish Rite Freemasonry at the corner of Sixteenth and S Streets, in the City of Washington. The architect was John Russell Pope of New York, structure of white marble with frontage and depth of about 156 feet and height of 150 feet from the street level. The total cost was about \$1,000,000. The entrance is flanked on each side by two giant sphinxes.

The classic design of the building is derived from the plan of the celebrated Mausoleum of Halicarnassus which was regarded in antiquity as one of the Seven Wonders of the World. The Mausoleum was planned as a monument to King Mausolus and his sister wife, Queen Artemisia, and after the King's death (351 B. C.) was completed by his widow. Owing to its wide fame the name became generic, as in the Mausoleum of Augustus in the Campus Martius at

remains yields the picture of a noble quadrangular peristyle of Ionic columns resting on a high basement, together constituting two stories, above which rises a pyramid of twenty-four steps bearing at its apex 140 feet above the ground, a colossal four horse chariot, in which stood bronze statues of the royal pair. The second story, surrounded by the colonnade was doubtless a temple in which the King and Queen received the honor of hero-gods. The pyramid,



Restoration of Felix Adler

THE MAUSOLEUM OF HALICARNASSUS.

Rome and the Mausoleum of Hadrian, now the Castle of San Angelo. As late as the fifteenth century the original Mausoleum maintained its pristine splendor, when it fell a victim to the vandalism of the Knights of St. John, and later invaders. The blocks of the frieze which in 1846 found their way to the British Museum aroused great interest and in 1856 a careful excavation of the site was made. Several attempts have been made to restore the original plan, of which that of Adler is among the best. The most probable interpretation of the

in deference to the ancient usage of Egypt, formed a fitting symbol for the resting place of kings.

Four renowned artists, Scopas, Bryaxis, Timotheus and Leochares, embellished the exterior. When Queen Artemisia died (348 B. C.) before the work was done, "They did not," says Pliny, "abandon their tasks till all was finished, esteeming it at once a memorial of their own fame and of the plastic art; and to this day one cannot say which has excelled."

M. C.

CURRENT NEWS AND NOTES

THE PROPOSED AMERICAN SCHOOL OF ARCHAEOLOGY IN PEKING

Owing to the vast importance of the subject, the editors devote the entire space for "Current News and Notes" in this issue of ART AND ARCHAEOLOGY to a series of paragraphs furnished by Mr. Langdon Warner, the Director, who has just returned home and is now preparing his report for the consideration of the Managing Committee of the proposed American School in China and the Council of the Archaeological Institute of America. In future numbers we shall present illustrated articles giving some interesting results of Mr. Warner's explorations.

The Director left the United States early in June 1913. After visiting numerous important European Museums and all the private collections of Oriental objects which were available, and after consulting with French, German, English and Russian scholars on the subject of the school, he left Europe for the East by the trans-Siberian Railway. A month was spent in Korea at work in the remarkable little Museum at Seoul, where the Japanese staff proved themselves most eager to coöperate with the work of the proposed school.

Coöperation of the Chinese Government

From Korea headquarters were moved to Peking and the Chinese government was made acquainted with the plans of the School. In a private interview President Yuan Shih K'ai expressed not only his official approval of the plans presented to him, but a lively personal interest in the subject. The President further said that he welcomed the idea that American scholars should work in connection with Chinese, and found pleasure in the fact that China might have an opportunity to show the same courtesies to young men in pursuit of knowledge which America has shown to the college students who have come to the West on the returned indemnity fund. He eagerly took up with the idea of preservation of China's priceless monuments which have lately suffered so much at the hands of native and foreign vandals.

H. E. Mr. Sun Pao Ch'i, the Minister for Foreign Affairs, showed active interest in our proposals. He had several pro-

longed talks with the Director and invited to meet him some twenty representative Chinese scholars and art collectors at a dinner in the official residence. Out of this dinner sprang a most interesting series of consultations in which the Chinese point of view was shown to be identical with that of America. One of these gentlemen drew up a memorial on the subject of the protection of Chinese monuments which was forthwith sent to the President of the Republic of China; and in conjunction with two others of this friendly group, H. E. the Minister of Foreign Affairs made tentative plans for the gift, by the government, to the proposed school, of some large temple or official residence to be used for a permanent headquarters. From all of these interested Chinese gentlemen the Director received many valuable suggestions concerning the character and location of the archaeological sites which he afterward visited.

Fifth Century Cave Chapels in Southern Manchuria

As the weather was fast becoming cold for northern travel the next month was spent in a trip to Southern Manchuria where literary evidence pointed to the existence of some cave chapels of the late fifth century. After some search these caves were found and measured and photographed. Although much damaged by "restorations" at the hands of the village authorities, enough existed to prove beyond doubt the period of the work even if there had not been two important in-

scriptions, one dated A.D. 499 and the other A.D. 501 in our chronology. The importance of this link in the great trade- and culture-route from India clear through China to Korea and Japan, will be understood in the light of the fact that this small set of chapels is the only known example of the art of that period nearer than the grottoes of Lung Men in Honan Province and the others of the same character at Tatung-Fu.

Visit to Indo-China

At Shanghai and Hongkong private collections owned by both natives and foreign residents were examined. Then the Director shaped his course to Indo-China and spent three most instructive weeks at the École Française d'Extrême Orient in Hanoi. To the learned staff of that school he is particularly indebted for the generous way in which they not only volunteered coöperation in the fu-

ture, but allowed him to obtain a first hand knowledge of their own admirable institution; one which the proposed American school in Peking could not do better than to imitate. He was particularly struck with the high standard of their publications which are by far the most scholarly which have ever been produced in the various branches of Further Oriental investigation.

Buddhist Art of the Fifth Century

After an enthralling visit to the ruins of Khmere civilization in Cambodia, a review was made of the early cultures in the river basins of the Huang and the Yangtse. The report which is shortly to be submitted will contain a publication of the cave chapels of Kung Hsien noticed by Chavannes (Mission

Archéologique dans la Chine Septentrionale) but now for the first time thoroughly measured and photographed. A full set of rubbings was made of the remarkable fifth century bas-reliefs and many points were brought to light which have important bearing on the Buddhist art of that Golden Age.

Ceramics of the T'ang, Sung and Yuan Dynasties

In the ancient cities of the Hoang Ho Valley remain many pottery kiln sites from which it is expected to gather material concerning the ceramics of the T'ang, Sung and Yuan dynasties. Notes were

made of the location of these kilns and examples of their early products were collected, but the disturbed state of the country prevented a visit to the most important.

Early Specimens of Chinese Writing

In a small village near Changte Fu on the Peking-Hankow Railway the actual provenance of the engraved "oracle bones" which have been a puzzle to Sino-logues was finally established. These are perhaps the earliest specimens of Chinese writing, and a decorated piece of pottery occurring with the bones bids fair to give us the first reliable clue to the date to which they should be ascribed.

Early Traces of the Civilization of Genghis Khan

After more privately owned collections were visited an opportunity occurred for the Director to cross Mangolia with a caravan to Urga under exceptional circumstances. This he decided to do, and successfully reached Urga, the capital of Mongolia, after forty-five days on the Gobi desert. In Outer Mongolia the problems which arrest the attention of the archaeologist and the anthropologist are too numerous to mention. It will be sufficient to say that, aside from the study of the various complications of Mongol tribes, there remain traces of the civilization of Ghengis Khan before the Mongol conquerors had themselves been overcome by the civilization of China.

Interest of Russian Scholars

Returning by way of Petrograd, the Director was fortunate in having ten days to work among collections of the Alexander III Museum, and still more so in the inspiration which he received from the Russian scholars. The suggestions as to future activities for the school which were received from these gentlemen are perhaps as valuable as any single result of the sixteen months investigations. With the coöperation offered by them and the use of the material which they have already gathered, we can confidently rely on the most important results of field work undertaken along the great trade routes of China and Turkestan to the Indian frontier.

To sum up it may be said that during the whole expedition the Director found a genuine welcome for the proposed American school from the scholars of the East and the West. His path was smoothed by the interest taken in the project by the Hon. E. T. Williams then Chargé d'Affaires in Peking and by Dr. Reinsch, our present Minister. Without their scholarly appreciation of the problems and their personal endeavors to aid, the mission could not have brought back the mass of material which will shortly be made public.

CORRIGENDA TO NO. 2

On p. 55 of the last number of ART AND ARCHAEOLOGY the reference to figure 2 should be omitted, since that is Borcovicus (Housestead's) and not Birdoswald (Am-bloganna). P. 89 read p. 49 for p. 48, and p. 90 read Panathenaic for Panathanaic.

BOOK CRITIQUES

GREEK SCULPTURE AND MODERN ART.
By Sir Charles Waldstein. Pp. xii
+ 70; plates LXXVIII. Cam-
bridge: University Press. New
York: G. P. Putnam's Sons. 1914.

The title of this book would indicate that the subject was the great influence of Greek sculpture on modern art, but Rodin is about the only modern sculptor who is discussed at any length; so that the field is still open for a larger book on classical influences in modern art. However, we are very grateful to Sir Charles Waldstein for printing two suggestive and inspiring lectures which he delivered in February, 1913, to the students of the Royal Academy Art School, and which will be useful not only to students of art, but also to the general public. In an appendix are added from *The Times* a criticism of these lectures and Waldstein's reply. An index and seventy-eight good illustrations complete the small volume. In general photographs from the original would be preferable to those of casts, as in plates XIV, XXIV, XLIII; and the new restoration of the statues of Demosthenes and of Laocoon should be given in plates LXXI and LXXIV. In the first lecture technique is discussed, and in the second the subject-matter of art. The conclusion is that ancient art had superior technique and superior power of selection. Waldstein's remarks, however, apply mainly to Greek sculpture before Alexander, and he forgets that in the Hellenistic Age there were works nearly as ugly as Rodin's *La Vieille Heaulmière*, which he labels an artistic mistake. However, modern artists would do well to study the universality of Greek art, which fused naturalism and idealism; and to

heed Waldstein's command to develop the Sense of Beauty, and his criticism of what he aptly calls "the doctrine of artistic equivalence in nature and life." There are some theories which most scholars would not accept; but these theories and a few minor errors do not really mar these lectures, which show a high appreciation of the masterpieces of ancient and modern art.

D. M. R.

GREEK AND ROMAN SCULPTURE. By A. Furtwängler and H. L. Ulrichs, translated by Horace Taylor, New York: E. P. Dutton & Company.

This is a translation of the third and enlarged edition of the convenient abridgment which appeared in German in 1898, of Furtwängler's *MONUMENTS OF GREEK AND ROMAN SCULPTURE*, published in folio form. The work still preserves its character as a collection of monuments, presenting the text and illustrations in ten groups arranged from an historical point of view. The subjects of the ten groups are as follows: 1. Ancient Art. 2. Statues of Gods in the Fifth Century. 3. Other Sculptures of the Fifth Century. 4. Fourth Century Sculpture. 5. Greek Statues of Athletes. 6. Tombs. 7. Groups. 8. Hellenistic Art. 9. Historical Art of the Romans. 10. Greek and Roman Portraits. Each group is preceded by a comprehensive sketch of the various examples from some point of view that gives unity to the whole, and each monument has its own appropriate description.

The work is a most valuable book of reference for every student of sculpture, and gives him in concise form some of the ideas of one of the greatest of Ger-

man archaeologists, tempered by the sober judgment of Professor Ulrichs. M. C.

GUIDE TO THE PRIORY CHURCH OF ST. ANDREW, HEXHAM, with an account of the town of Hexham. By C. C. Hodges. Hexham, England; Gibson and Son, 1913. Pp. viii, 112, with plans, and illustrations.

This little volume is worthy of recognition here, not only because in its seven chapters it gives a careful and well written description of this ancient and beautiful church with its interesting monuments, but because it traces the archaeological history of Hexham itself and its neighborhood from pre-Roman days down. Though Hexham does not seem to have been a Roman station, yet the Priory crypt is built of Roman stones, probably from Corstopitum, and Roman inscriptions with Roman (as well as Anglo-Saxon) sculptures are among the notable memorials of the church. The introductory chapter embodies an address by Dr. Greenwell, Canon of Durham, on the archaeology of Hexham. The excellent plans and drawings are by the writer, and the beautiful photographs are by the late J. P. Gibson, F. S. A., and his son John Gibson, F. C. S., of Hexham.

The elder Gibson, who died on April 22, 1912, at the age of seventy-four, was Vice-President of the Newcastle Society of Antiquaries. He was an ardent archaeologist, and in 1911, in collaboration with F. G. Simpson, published a paper in the *Proceedings of the Society of Antiquaries* on "The Builder of The Roman Wall," in which he overthrew the view that Hadrian built only a turf wall, while the stone one was the work of Severus. (See the article on "Roman Remains in Britain" in our last number.)

H. R. F.

A SHORT HISTORY OF ITALIAN PAINTING.
By Alice Brown and William Rankin.
Illustrated. Dutton & Co.

This book very acceptably meets a long-felt want of teachers and collegiate students. It is an anomaly that there should not have been in any language a brief and trustworthy manual of the Italian school of painting, yet with the exception of the highly skeletonized "Cicerone," such for twenty years has been the case. In general proportions and tone Miss Brown's and Mr. Rankin's work is excellent. With trifling exceptions, it is up to date; it distinguishes candidly between what is established fact and what is merely plausible theory, it gives useful lists of readings, and furnishes nearly two hundred well chosen illustrations. Text and the separate section of notes do not always agree. This is the case in as important an instance as Masaccio. In the chapter on Giotto, which is in many respects admirable, it seems to us, the authors have given too much credence to Professor Venturi's late dating of the Franciscan Allegories in the cross-vaults of the Lower Church at Assisi. Oddly enough, the critics who have dealt with this problem have failed to note that the strange proportions of the figures, as seen in photographs, are due to the curvature of the vault and consequent distortion. These frescoes, with the allowance made as above, are so like the Arena frescoes that there seems to be no sound reason for regarding them as mere schoolpieces, or as of late date. The authors while presenting a great amount of information even about the minor schools, have emphasized the main figures. Such chapters as those on Raphael, Michelangelo and Titian, are models of their kind.

FRANK J. MATHER, JR.



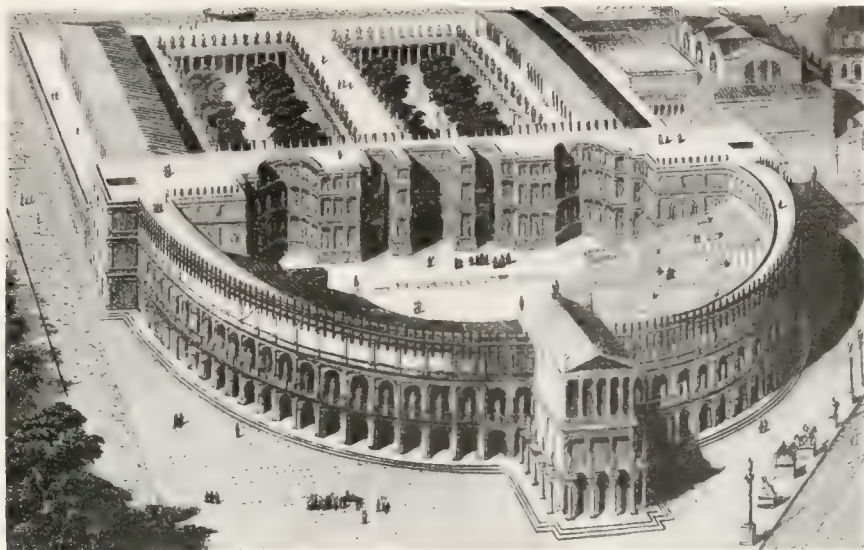
PLATE 1. THE GRAECO-ROMAN THEATER AT TAORMINA, SICILY, WITH VIEW OF SNOW-CLAD ETNA.

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Design of Lévêil based on Baltard.

FIG. 1. RECONSTRUCTION OF THEATER OF POMPEY IN ROME.

THE ROMAN THEATER

CHARLES KNAPP

IN ANCIENT Rome, under normal circumstances, it was possible to witness plays only at certain periods of the year, as an element in annually recurring festivals of the people. These festivals, known as *ludi*, came in April, July, September, and November. There were, however, extraordinary occasions on which plays might be seen. These were furnished by the dedication of some splendid building, by a triumph in celebration of some victory, or, mayhap, by the funeral of a distinguished citizen. For each set of *ludi* a certain sum of money was granted from the public treasury; the remainder of the expenses, invariably large and ever tending to grow larger, was met by the magistrate in charge of the *ludi*. From the statement that part of the expenses of the *ludi* was met from the state treasury it might be inferred that the state subsidized the theater. Such an inference would, however, be wide of the mark, since for centuries the attitude of the government toward the theater was an attitude of opposition. To orthodox Roman sentiment the witnessing of plays long seemed a waste of time, and consequently well-nigh immoral. To strike the truth, then,

in this connection we must say that the government subsidized the *ludi* and, more or less against its will, suffered dramatic performances to be given at the *ludi*. This attitude of the government may be well illustrated by the recital of certain facts.

According to Roman tradition, it was 194 B. C. before any space was set aside at theatrical performances for the



FIG. 2. THE THEATER OF MARCELLUS IN ROME.

senators, the highest part, socially and politically, of the Roman community. In that year the space nearest the stage was reserved for the senators. Since no mention of seats is made by Livy, our authority here, we must suppose that the privilege under discussion was merely the right to stand or to sit on the ground nearer to the stage than the rest of the spectators. Simple as this innovation was, none the less, according to Livy, *præbuit rumores*.

In the next forty years attempts were made to construct a permanent stage of stone, but they were as often frustrated by the censors. Indeed, as late as 151 B. C., the senate, on motion of P. Scipio Nasica, adopted reactionary measures and ordained that henceforth no one should wish to set seats for spectators or to sit down himself at a theatrical performance, either at Rome or within a mile of the city gates! Not till 55 B. C. did Rome possess a stone theater. Long before this there had been stone theaters in provincial towns of Italy, though we ought perhaps to admit that in nearly all cases, if not in all cases, these towns were Greek rather than Roman in origin and character. The theater erected in 55 B. C. was built by Pompey, then at the height of his reputation and popularity (fig. 1). A curious story, given by one pagan and one Christian Roman writer, testifies to the strength of the prejudice against a permanent theater-structure. Pompey, say Aulus Gellius and Tertullian, built a temple of Venus in such a way that the rows of seats of the theater (the *gradus*) formed the only way of approach to the temple. The populace was invited to the dedication not of a theater but of a temple of Venus, to which, added Pompey slyly, I have appended seats for a theater. Of course, since the seats were there, fully constructed, so practical a people as the Romans did not allow them to remain unused. Forty-two years more passed before Rome possessed a second theater of stone. Then, in 13 B. C., the Theater of Balbus and the Theater of Marcellus (figs. 2, 3) were dedicated. No other permanent theater-structure was erected in Rome. Frequently, under the empire, temporary wooden theater-structures seem to have been erected for special occasions.

Theatrical performances began early in the morning, so early, in fact, that some of the spectators came breakfastless to the play; others actually sought their places during the night before the performance. Several plays were given in succession. On such occasions a halt was made at noontime for refreshments. Refreshments were supplied at times without charge, as in the amphitheater and the circus, by the *editor*, the magistrate in

One preliminary observation must be made. It is not possible to speak of the Roman theater without speaking also of the Greek theater. The Roman theater-structure was the Greek theater-structure, modified; Roman plays, at least those that count for us, the Comedies of Plautus and Terence,¹ were all laid on Greek soil; the costumes worn by the actors were in all respects Greek. The plays of Plautus and Terence were adaptations of Greek



FIG. 3. RESTORATION OF THEATER OF MARCELLUS AND NEIGHBORING BUILDINGS IN ROME.

charge of the *ludi* of which the plays formed a part. In imperial times plays seem to have been given occasionally, as a sort of theatrical coup, at night.

Into the history of theater-structures among the Romans it is not possible to go in this article, further than has already been done in the foregoing pages. There is space only to deal with the developed structure of the latter part of the first century B. C. and later.

plays. In a word, the history of the Roman theater is a chapter or series of chapters in the later history of the Greek theater.

With only a few exceptions the Greeks laid their theaters against a hill-side, to take advantage of the natural slope of the ground. Familiar examples are the Dionysiac theater at Athens (fig.

¹ No tragedy of the earlier and better days of the Roman drama has come down to us intact.



FIG. 4. THE THEATER OF DIONYSUS AT ATHENS

4), the theater at Argos, and the beautiful theater at Epidaurus (fig. 5). At Rome all three stone theaters stood on the Campus Martius, which was perfectly flat; hence massive and costly substructures of concrete faced with stone or bricks were needed to carry the tiers of seats. A portion of the substructures of the theater of Marcellus is still visible. A series of twelve arches, in two tiers, may be seen, the lower adorned with engaged columns or pilasters of the Tusco-Doric order, the upper with Ionic columns; above is the modern wall (figs. 2, 3). The effect is thus similar to that of the exterior of the Coliseum. In the Villa of Hadrian, near Tivoli, one may see, standing free in its entire compass, the semicircular structure carrying the seats. A feature of this theater, unique, so far as I know, is seen in the three passageways which, at points distant from the front of the stage, lead from the open space behind the auditorium beneath the tiers of seats to the interior of the theater (the orchestra).²

It was noted above that the surviving portion of the Theater of Marcellus reminds one of the Coliseum. If we add that the orthodox Roman theater, both within and without, was exactly semicircular in form, we shall be able to visualize, without difficulty, the fully developed Roman theater (cf. fig. 1).

Between the Greek theater-structure and the Roman theater-structure there were, besides the points of contrast already noted, two particularly characteristic differences. One is concerned with the orchestra, its shape and the uses to which it was put, the other with the

relation of the stage³ and the auditorium to each other.

In the Greek theater the orchestra (etymologically the 'dancing-place': cf. *ὀρχεῖσθαι*, 'to dance'), the place where the chorus sang and danced and performed its evolutions, was of prime importance in the actual presentation of plays. In fact, historically the orchestra preceded the place for the spectators. For the moment we may sum up the history of the Graeco-Roman drama as a history of the diminishing importance of the chorus, and the increasing importance of the actors, or, to put the same facts in another way, the history of the transformation of a performance consisting wholly of singing and dancing into a performance largely dramatic. We say largely dramatic, not wholly dramatic, because passages delivered as song, with elaborate musical accompaniment, and passages delivered in recitative formed always a large part of Greek and Roman plays, both tragic and comic, so that ancient plays resembled an opera or operetta more closely than they did the something we call a play. Now, originally, in the Greek theater the orchestra was an exact circle. Such a circular orchestra, 64 feet in diameter, was traced by Dr. Dörpfeld beneath the visible remains of the Dionysiac theater at Athens; we see one plainly still at Epidaurus (fig. 5). As the importance of the chorus diminished, the place allotted to it became smaller. In its final form, however, the orchestra of the Greek theater always exceeded a semicircle; this is the case with the visible orchestra in the theater of Dionysus at Athens (fig. 4). In Roman plays the chorus was a rarity; it never oc-

²These passages resemble the *parodoi* of the Roman theater, described below (page 144); they are distinct from them, however, in their distance from the stage.

³I use the term "stage" of the Greek theater, here and elsewhere, merely for convenience.

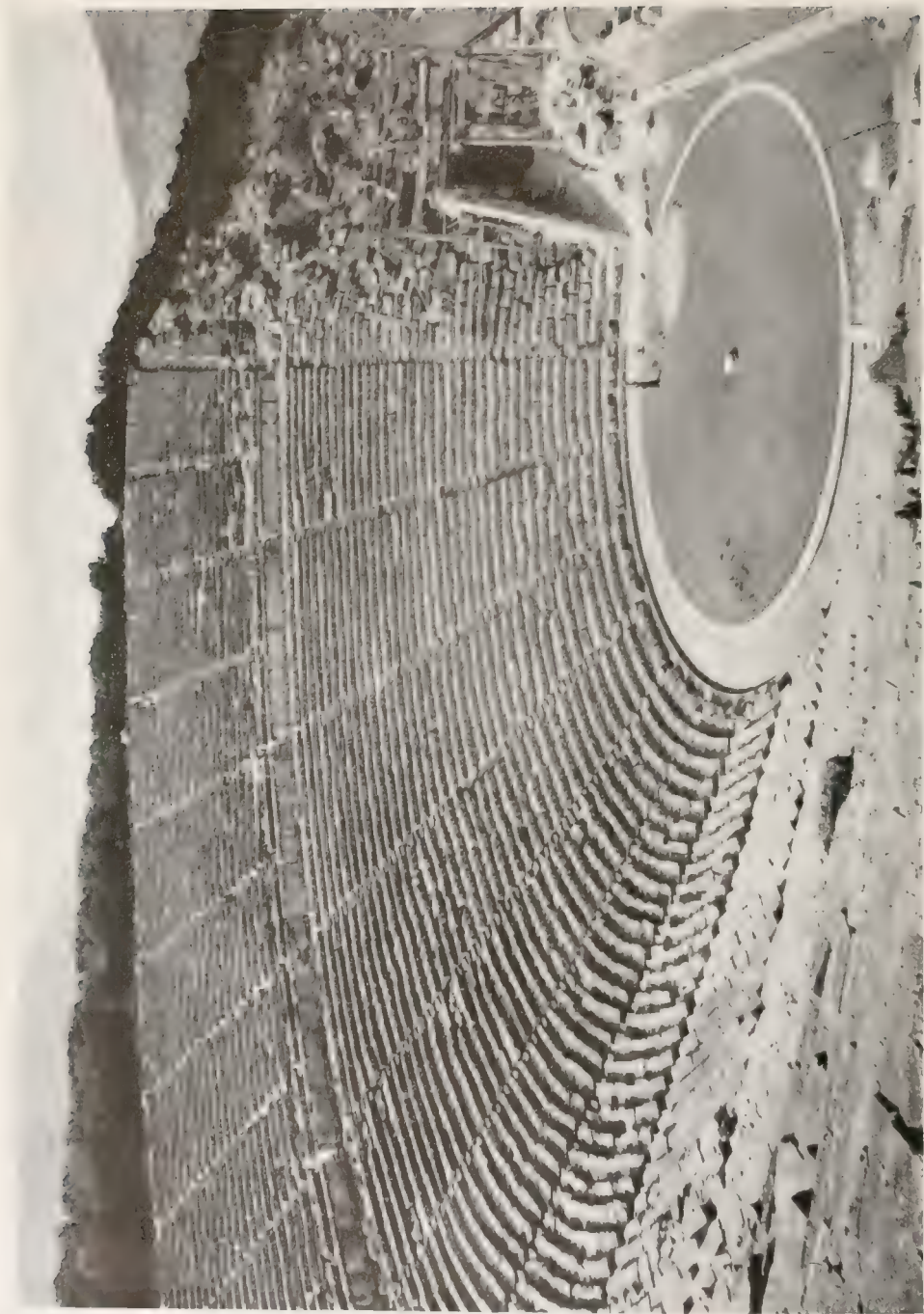


FIG. 5. THE GREEK THEATER AT EPIDAUROS.

cupied the orchestra. Hence the orchestra of the Roman theater was smaller even than that of the Greek theater; it was an exact semicircle. (See also below, page 144). Such a semicircular orchestra we see in the Odeum of Herodes Atticus at Athens (a structure partly Greek, however), in the beautiful Roman theater at Timgad, in Africa,—the Pompeii, as it has been called, of the Sahara,—and in the interesting theaters at Fiesole (the ancient Faesulae), three miles northeast of Florence, and at Tusculum (fig. 10).

Let us consider now the other special point of difference between the Greek and the Roman theater-structure. In the Greek theater, stage and auditorium were separated from each other by an open space, ten feet or more in width, which could be closed at the outer end by gates (fig. 5). There was thus, at either side, an uncovered passageway from the outside world into the theater (the orchestra), bounded on the one side by the front of the stage, on the other by the end of the auditorium. Viewed either from the stage or from the auditorium, these passageways were *side-ways*, and so were called by the Greeks *parodoi*, 'side-roads', 'by-roads.' Through the *parodoi* the chorus entered the orchestra near the beginning of the play; through them the chorus withdrew from the orchestra when the play was done. If there was no stage in the Greek theater, and if all the performers, actors and chorus both, played their rôles only in the orchestra, as many scholars, following Dr. Dörpfeld, believe, then actors too entered and withdrew by the *parodoi*. Spectators also could enter (or leave) the orchestra by the *parodoi*; from the orchestra they could climb upward, if need be, to the higher seats. Indeed, some Greek theaters lie in such fashion against the supporting hill-

side that the *parodoi* form the only means of ingress and egress for the spectators. It may be noted that the ends of the auditorium, right and left, did not lie in a straight line, parallel to the stage, but were so built that, if prolonged, they would intersect within the orchestra.

In turning to consider in detail the form of the Roman theater-structure, we have occasion to mention, for the first time, Vitruvius, the Roman engineer and architect of the time of Augustus, who, in his work *On Architecture*,⁴ Book V, gives us important information concerning the Greek and the Roman theater, especially the latter. Vitruvius believed that in the Greek theater there was a stage, narrow and shallow (10 to 12 feet high, 8 feet deep), on which the actors played their parts; below them, in the orchestra, was the chorus. In the Roman theater, said Vitruvius, the stage must be deeper than the stage of the Greek theater, because in the Roman theater all the performers—actors, chorus, when there was one, and supernumeraries (the Romans were fond of elaborate stage-spectacles: see the quotation from Horace, below, page 145)—played their parts. Further, says Vitruvius, the stage of the Roman theater must be lower than that of the Greek theater, for the following reason. As already made plain, the orchestra in the Roman theater was not used for the chorus. There seldom was a chorus in a Roman play; when there was one, its members took places on the stage. The orchestra was set apart for the seats of the senators. "Therefore," says Vitruvius, "the stage must not exceed five feet in

⁴ This work may now be conveniently consulted in the admirable translation by the late Prof. Morris Hickey Morgan, published this year by the Harvard University Press. Cf. *Art and Archaeology*, I, p. 87.

height, that those who sit in the orchestra [the highest class, socially and politically, be it remembered, of the Roman people] may be able to see the performances of all those who participate in the play."

The stage of the larger theater at Pompeii is about three feet high (fig. 6). The height of the stage in other Roman theaters varies between three feet and five. To gain the greater depth of stage necessary in the Roman theater, the front of the Greek stage (so Vitruvius seems to imply) was brought forward till it met the ends of the auditorium, which in this case ran straight, and so formed parts of one straight line. As a result, in the Roman theater stage and auditorium are tied together in a single organic whole. The open *parodoi*, so conspicuous a feature of the Greek theater, have disappeared. In their place the Romans constructed vaulted passages running from points beyond the back of the auditorium, under the tiers of seats, along the front of the stage, into the orchestra (fig. 6). These passages, though so different from the *parodoi* of the Greek theater, were still known as *parodoi* or *parodi*. This innovation in the Roman theater led to another. At the inner end of the auditorium, at each side, at the point where the seats reached the front line of the stage, the Romans laid level platforms, of some size, accessible only by special staircases lying along the front of the stage. These platforms were called *tribunalia*, and may be described as the private boxes of the Roman theater. Here, on special seats, the *edī* or, or magistrate superintending the *ludi* at which the theatrical performance was being given, and such guests as convention or his own desires required him to honor, had private places, reached, as hinted above, by staircases quite distinct

from those used by the thousands in the ordinary *gradus* of the auditorium. In the smaller theater at Pompeii (fig. 7) there are several additional long seats, in tiers, above the *tribunal* on each side; these can be reached only from the *tribunalia* and so were manifestly reserved places.

We may now examine in detail some existing Roman theaters, beginning with those at Pompeii. Pompeii, though a provincial town of no great size, possessed two theaters, which are commonly called the Large Theater and the Small Theater or Odeum.

The Large Theater (fig. 6) was built originally in the Oscan or pre-Roman period of the city, at a time, however, when the influence of Greek culture had made itself felt. Shortly before the Christian era the theater was rebuilt: the new parts corresponded to Roman methods of theater-building. The Greek character of this theater is seen in the fact that the orchestra embraces much more than a semicircle, in the further fact that the walls of the *parodoi*, if prolonged, would intersect (the convergence is, however, slight), and, finally, in the far more significant fact that much of the *cavea*, or auditorium, lies against a hillside. This theater is close to the southern limits of Pompeii, at a point where the ground falls away so abruptly that, although elsewhere the Pompeians defended their city with heavy walls, they saw no need of such defences here. Counting from the orchestra upward, we have twenty-four rows of seats (*gradus*) in this theater lying against the hill-side. The Roman character of the theater is seen with equal distinctness in the *tribunalia*, over the inner ends of the vaulted *parodoi*, in the low, deep stage, in the *crypta*, or covered passageway running all round the theater beneath the uppermost block of seats,

those of the gallery (for the use of the *crypta* see below), and, lastly, in the elaborate arched construction, in two tiers of arches, built, at the time of the Roman reconstruction, to carry the four rows of seats in the gallery.

We are ready now for further details. The stage, as already noted, is about three feet in height. At the auditorium end

this there are to be plays. What joy it will be, he cries, to mark how the embroidered Britons lift that grand crimson curtain from the ground! In *Epistles* 2,1, 189 ff., Horace, writing disgustedly of the perverted taste of contemporary Roman audiences, says:⁵

For four hours or more the curtain is kept down while squadrons of horse and



FIG. 6. THE LARGE THEATER AT POMPEII.

we see two walls, three feet or more apart. Within this space, no doubt covered in ancient times, worked once the roller with the aid of which the curtain was drawn down at the beginning of the play, and up at its close. The curtain was elaborately embroidered. These points are compactly put for us by Vergil, *Georgics* 3,25. Vergil will hold, he declares, a great festival in honor of Augustus; at

bodies of foot are seen flying: presently there passes the spectacle of unfortunate kings dragged with hands behind their backs: chariots of every kind and shape hurry along, and ships; spoil of ivory is borne by, spoil of Corinthian brass. If he were on earth, Democritus would laugh at the sight, whether it be a half-panther-half-camel, or a white elephant, that made all faces turn one way. He

⁵ I use Wickham's translation.



FIG. 7. THE SMALL THEATER AT POMPEII.

would think the people a show to be studied more carefully even than the games, as giving him very much the more to look at. But for the poets—he would think them to be telling their tales to a deaf ass. For what voices have been of force enough to overcome the din with which our theatres ring? You would suppose it was the Garganian forest roaring or the Tuscan sea: such the shouts with which the games are viewed, and the works of art and knick-knacks of foreign wealth with which the actor bedizens himself. As soon as he steps on the stage right hands clash with left. “Has he said anything?” Not one word. “What then pleases them so?” That woollen stuff whose Tarentine dye is such a good imitation of the violet.

Turning now to the seats we mark first the orchestra, the part of the auditorium nearest the stage, with its four low steps or series of seats (*gradus*) covered with marble. Since these steps are entirely too low for anyone to sit on them with comfort, we may conclude that the local dignitaries who had reserved places here (see below, page 148) sat on *bisellia* or chairs brought to the theater by their slaves. At the top of the orchestra there was, no doubt, a stone balustrade, like that still to be seen at the top of the orchestra in the Small Theater (fig. 7), separating the steps or *gradus* of the orchestra from a *praecinctio* (‘girdle,’ ‘belt’) or landing (lobby) above. This landing is reached from the orchestra by flights of steps which break the line of the balustrade at three points.

Next comes the *media cavea*, or central part of the auditorium. Here the *gradus* are divided by six stairways (*scalae*) into seven wedges (*cunei*). At the top of the *media cavea* is a second *praecinctio*, bounded on the far side by a high wall. The latter is pierced by six doors, designated by the Romans by the striking term *vomitoria*, corresponding to the six

scalae: these lead out into the corridor (*crypta*) that runs round beneath the *summa cavea* or gallery. The *summa cavea* was about ten or twelve feet wide and sloped downward at an angle of forty degrees. It contained probably not more than four rows of seats (*gradus*); there were probably here too six *scalae* and as many *vomitoria*, leading out in part to the Forum Triangulare, to the west, in part to a corridor which in its turn gave access to the neighboring streets, *via* a great open space behind (north of) the rounded, arched exterior of the theater.

Some of the marble seats of the *media cavea* are still *in situ*. On a part of these, individual places, a little less than sixteen inches wide, are marked off by vertical lines in front. The places are also numbered. They may have belonged to some corporation or guild (*collegium*: there were many such at Pompeii) which found it necessary, in order to avoid confusion, to assign seats to its members by numbers. We may note that at Athens similar lines are to be seen in the Dionysiac theater; the space granted there to each spectator is somewhat less. London theater managers allow but twelve inches to each spectator in the gallery. In the ‘bleachers’ at American ball games sixteen inches per spectator is a liberal allowance. Frequently, the rear part of each *gradus* was somewhat depressed, and the lower part of the front face of the next higher *gradus* was cut back somewhat, to make convenient resting places for the feet of the spectators. In this way, too, protection was afforded to the holiday (white) garments of the spectators. This device is to be seen, for instance, in the Small Theater at Pompeii and in the Dionysiac Theater at Athens (figs. 7 and 4).

The *crypta* or corridor was about ten feet wide and from twelve to fifteen feet in

height. It had a vaulted roof and was cool, airy, sweet, a comfortable lounging-place. It is apparent that the spectators could find their way to their seats with the utmost ease and could scatter again quickly, in case of need, as for instance if rain fell unexpectedly. Those in the *summa cavea* could enter or depart without coming into contact at all with the spectators in the *media cavea* or the orchestra. The occupants of the *media cavea* had their choice of entrances and exits; they might enter, from above, via the *crypta*, or from below by way of the *parodoi* and the orchestra. The orchestra could be entered from above by way of the *crypta*, or by the *parodoi*. The *parodoi*, it will be seen by a



FIG. 8. THEATER
TICKET

glance at figure 6, were divided into two passageways. Of these, the one nearer the stage, level throughout its length, led directly into the bottom of the orchestra. The other passageway

was an inclined plane which led up on the *praecinctio* behind (above) the orchestra. It may be added that tickets, of metal or bone, called *tesserae theatrales*, showing clearly the seat to which the bearer was entitled, have come down to us. One (fig. 8) shows that the bearer was entitled to a seat in the *cavea secunda* (or *media*), in the third *cuneus*, and the eighth *gradus*, at a performance of the *Casina* of Plautus. This play, by the way, is extant, though in mutilated form. This great convenience of entrance and exit was accomplished mainly by means of the *praecinctiones*, which cut the theater into strongly marked divisions.

Yet another purpose was served by the divisions effected by the *praecinc-*

tionēs. In the Dionysiac theater at Athens the row of seats nearest the stage consisted of roomy marble seats or thrones (25 inches wide by 23 deep). Since, as has been well said, the spectator at Athens who sat watching a tragedy or a comedy was taking part in a religious ceremony, so close was the relation between the drama and religion, we are not surprised to learn that these thrones were reserved primarily for the priests, then for other dignitaries of the city, or for foreign ambassadors, or, as a special mark of honor, for other persons. At Rome distinctions between spectators long remained unknown. When distinctions were made, the best seats were not assigned to the priests, for the drama had no such religious significance for the Romans as it had had for the Greeks, but were set apart for the more aristocratic portion of the community. The orchestra was by law set apart for the senators; later, perhaps after 67 B.C., the first fourteen rows back of the orchestra were, by the law of Roscius Otho, reserved, at Rome, for the knights. Similar arrangements obtained in Roman theaters outside of Rome, though in a provincial town like Pompeii as many as fourteen rows of seats can hardly have been necessary for the knights.

Augustus regulated the whole matter afresh. He confirmed the special privileges already granted to senators and to knights; he relegated the lowest classes to the highest seats, and made the women sit apart, likewise in the uppermost places. It is possible that he was the sponsor also for the more exact regulations laid down concerning places of honor for magistrates, priests, etc. The seats of highest honor were those on the *tribunalia*. Here the *editor* and the emperor sat, on the right side; on the other tribunal the Vestal Virgins had their places, and with them

the empress. Augustus's regulations seem to have remained unaltered, at least in essentials. Domitian reenacted them or at least enforced them more strictly.

The Small Theater, or Odeum (fig. 7), at Pompeii is noteworthy in that it had a permanent roof; this is proved by an

at Athens had a roof of cedar, "with probably an open space for light in the middle." There is no *summa cavea*. Over the *parodoi* are *tribunalia*, with special seats above them. The seats of the auditorium are not carried, as usual, to the front of the stage, but are terminated by a wall some distance from the stage.



FIG. 9. PART OF CORK MODEL OF POMPEII SHOWING THE TWO THEATERS, NATIONAL MUSEUM, NAPLES.

inscription found within the theater. This roof was no doubt of wood; the side walls were not strong enough to carry a vaulted stone ceiling or roof. The roof, further, is thought to have been pyramidal in shape; there were windows, perhaps, in the walls between the highest seats and the roof. The Odeum of Herodes Atticus

This theater, which was used perhaps rather as a music-hall (the roof would improve the acoustic properties of the structure), could accommodate no more than 1,500 persons; the Large Theater at Pompeii could give seats to 5,000.

The great size of the theater proper (as distinct from the odeum or music-

hall), especially in Greece, made a permanent roof out of the question. Among the Romans a curtain (*velum* or *velarium*) was frequently drawn over the theater. This curtain was supported by ropes stretched from masts set along the bounding wall of the theater. Valerius Maximus declares that such awnings were introduced in 78 B. C. Lucretius, arguing that all bodies are constantly throwing off thin, filmy particles, e.g., particles of color, goes on to say:

This is done by the yellow and red and blue awnings, when they are spread over large theaters and flutter as they stretch across their poles and crossbeams, for then they dye the seated assemblage with their color and all the show of the stage and the richly attired company of the fathers and compel them to dance in their color.

In another place the same poet declares that the clouds

give forth a sound over the levels of the wide-stretching upper world, as at times a canvas awning stretched over large theaters makes a crackling noise, as it flaps among the masts and beams; sometimes, rent by the boisterous gales, it madly howls and closely imitates the rasping noise of pieces of paper.

At Pompeii advertisements of gladiatorial combats sometimes contained a promise that there would be an awning.

We get from the Large Theater at Pompeii some light on the devices used in connection with the *velum*. On the inner side of the bounding wall which runs along the west side of the theater are projecting blocks or corbels of basalt, standing out a foot or more; in these are holes, about eight inches square. At least eight of these corbels can be plainly traced, by means of the shadows they cast, in figure 6. In the blocks which form the coping of the wall are incisions over the holes

in the corbels. Below the corbels in the *praecinatio* at the top of the *summa cavea* are holes which go down three feet or more. Masts passed through the incisions in the coping and the holes in the corbels and sank into the holes in the *praecinatio*. From these masts were stretched the ropes which supported the awning. In the Coliseum and the great theater at Orange the devices for carrying the masts are on the outside. At Pompeii, where the theaters face the south and so received the sun the major part of the day, an awning in the Large Theater was a desideratum (the Small Theater had a roof: see above). Indeed, Roman tradition declared that the *velum* was a Campanian invention. Vitruvius specifically directs that the theater shall not have a southern exposure; but at Pompeii, manifestly, convenience of building, through the possibility of laying so much of the Large Theater against the hill-side, outweighed considerations of health.

Next we consider exits. Vitruvius declares that the builders of theaters should provide many spacious entrances (exits), so arranged that the upper shall be wholly disconnected from the lower, and that all shall run in straight lines, without turns, that there may be nothing to check the egress of the spectators in case of sudden emergency. We have at Pompeii exceptionally favorable opportunities for learning how, in the matter of exits, facts compared with theory in Roman theater-building.

Citizens of Pompeii itself would find their way from the city to the Large Theater most readily via the Forum Triangulare. This they would enter from the north. In the high wall bounding the Large Theater on its west side there were three doors of service

to theater-goers. The northernmost leads into an open space behind the rounded arched exterior at the back (or north side) of the theater (see fig. 9). Close at hand, in this open space, is an entrance to the *crypta* or corridor beneath the seats of the gallery. Passing within this entrance and crossing the *crypta*, one issues by a *vomitorium* directly opposite the entrance upon the *praecinctio* at the top of

or, if he will, by at least two staircases to the *summa cavea* or gallery. By the middle doorway in the west boundary wall one may step down a foot or so directly into the *crypta*, cross that, and by the *vomitorium* nearest the stage on the right-hand side reach the *praecinctio* at the top of the *media cavea*. Doorways and *vomitioria* are six feet high. From this middle doorway, again, a staircase leads to the



Photograph by Ralph Van Deman Magoffin.

FIG. 10. THE ROMAN THEATER AT TUSCULUM.

the *media cavea*, twenty-four rows of seats above the orchestra. This *vomitorium* is the second from the right-hand side of the stage. Instead of entering the *crypta*, however, one may keep to his left around the open space behind the arched exterior of the theater, to gain access to the *crypta* by at least three other doorways and across the *crypta* to the *praecinctio*,

summa cavea. The staircase comes out on a corridor which ran around behind the *summa cavea*. Three arches of this corridor yet remain; the foundations of twenty-five or thirty others are visible, swinging far round to the left side of the theater. By the third or southernmost doorway in the west boundary wall one may mount by a staircase to the *summa cavea*. One may,

however, pass all three doorways in this west boundary wall, to find, some steps further south, a staircase leading down into a great open space, called the Theater Area, behind (south of) the stage of the Large Theater (see fig. 9). From this open space he may gain access readily to the *parodoi* of the Large Theater, and may make his way through them into the orchestra of the Large Theater, or he may enter the Small Theater by its right *parodos*, or, finally, he may reach Stabian Street and from it gain ready access to the Small Theater (see the next paragraph).

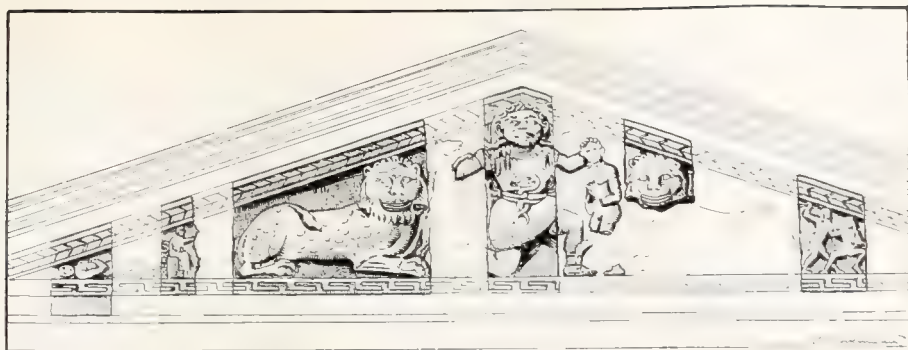
Suppose one wished to come from the country to witness a play at Pompeii. He would find it best to enter the city by Stabian Street, which ran along the east side of the Small Theater. In a minute or two after passing through the city gate he would come to a passage which turned left (west), at right angles, into the Theater Area, the large open space already mentioned as lying south of (behind) the Large Theater. From the Theater Area he could reach the *parodoi* of the Large Theater, and through them its orchestra, or he could mount to the Forum Triangulare, there to use the proper one of the three doorways in the west boundary wall of the Large Theater. He might, however, pass by this entrance from Stabian Street to the Theater Area, to find, a few feet further on (north), an entrance leading directly, by a step or two, from Stabian Street into the left *parodos* of the Small Theater. Beyond this, back (north) of the auditorium of the Small Theater, is a broad passageway, which leads straight from Stabian Street into the left *parodos* of the Large Theater. From this passageway, again,

one may reach, by a very broad doorway in the middle of the back (north) wall of the auditorium of the Small Theater, staircases springing right and left (west and east) to the top of the auditorium of the Small Theater; from these points he could make his way readily down to any seat. From Stabian Street, again, at a point some distance north of the back wall of the auditorium of the Small Theater, a steep path leads upwards (west) to the east side of the larger theater at a point near that *vomitorium* which was nearest the stage on the left hand side. Finally, from Stabian Street, from a point still further north, a street runs west, from which, in turn, an alley runs south on the east side of the Temple of Isis, till it enters the open space behind (north of) the rounded arched exterior of the Large Theater.

We see, then, that at Pompeii, at any rate, the exits correspond closely to the prescriptions of Vitruvius. With extraordinary ingenuity the builders of the two theaters utilized the opportunities afforded by the peculiar falling away of the ground in this quarter, by grouping the two theaters so closely together, and by binding them, as it were, into a single whole by an array of entrances and exits so well calculated to serve the needs of the theater-going public. When we add that the stairways were of stone, in walls themselves of concrete with facings of brick or stone, we see how immensely superior, in the matter of exits, these theaters were to the best-equipped theater in our own country.

Columbia University.

(to be continued)



From Zell, *Wie ist die auf Korfu gefundene Gorgo zu vervollständigen?*

FIG. 1. RECONSTRUCTED PEDIMENT OF TEMPLE ON CORFU.

EXCAVATIONS ON THE ISLAND OF CORFU BY THE KAISER AND DR. DÖRPFELD

MARTIN L. D'OOGHE

ONE of the most interesting archaeological discoveries in recent years is the so-called Gorgon pediment group found south of the modern town of Corfu and within the precincts of the ancient Corcyra. In April 1911 the Greek Archaeological Society, while making some trial diggings, found a block of stone chiselled with a figure in relief and evidently belonging to the pediment group of a temple. This find stimulated the German Emperor, who happened at the time to be occupying his beautiful villa "The Achilleion" near by, to undertake at his own expense the excavation of the site under the competent direction of the well-known archaeologist Dr. Dörpfeld, who soon had the satisfaction of finding enough remains of the group to enable him to reconstruct it. In April 1914 I had the pleasure of seeing the group partly restored in the local museum, and of hearing Dörpfeld's interpretation. The material is the coarse limestone called *poros*, so commonly found in most parts

of Greece and so generally used in the structure of early temples and in archaic sculpture.

The central figure of the composition is Medusa (fig. 1). It possesses the well-known characteristics of archaic Greek sculpture. The upper part of the figure (fig. 2), which is nearly twelve feet high, presents a front view, but the lower half is in profile. The monster is portrayed in the act of moving toward the right, as we see it, and the arms are plainly extended as if to protect or embrace, or, according to another view, to ward off or frighten away certain objects or persons.

Aside from the archaic features common to all early sculpture, we note those that are peculiar to this goddess or demon, as follows: her round enormous face with wide open mouth and protruding tongue is encircled by snakes, while below each ear a bearded snake projects horizontally in front of the four twisted braids of hair that fall on the breast.

Her short chiton is bound at the waist by a belt of two twisted snakes which rear their heads, while behind the waist line appear the coils of the two snakes that project over the shoulders. She has four wings (hardly seen in the figure),

3), who, according to Hesiod, became the father of the three-headed Geryones and of Echidna. On each side beyond these figures is seen a beast of prey, probably a lion (fig. 4) according to Professor Loeschke. These five figures form the



FIG. 2. MEDUSA.

two upturning with short feathers, and a pair of wide-spreading drooping wings. In spite of these attributes, the expression of the face is not so horrific as is often seen in the Medusa type. On either side are Medusa's children, Pegasus (partly preserved) and Chrysaor (fig.

central group and constitute a more or less complete unit (fig. 1).

The remaining blocks are carved with a different subject on a much smaller scale. The blocks toward the right of the pediment evidently portray a battle scene of gods and giants. Of this scene

only two blocks are preserved, the first of which shows Zeus brandishing a thunderbolt and smiting a giant (fig. 5) who is in flight and already half prostrate. Farther in the corner a second giant lies at full length on his back. In the opposite left corner a similar figure (fig. 6) fills the space, and may be part of a like scene of conflict. Before this fallen giant is a figure of a woman or goddess



FIG. 6. A FALLEN GIANT.

and seated on a block resembling an altar (fig. 7). She is raising her left hand in entreaty before an assailant, of whom, however, nothing remains save the point of a spear directed by him against her breast. How to interpret this part of the group is still a puzzle.

The entire relief is broad and low, and still shows distinct traces of color. The whole composition was about seventy feet in length and dates from the beginning of the sixth century B.C., presenting an interesting example of the earliest Peloponnesian relief sculpture.

What is the meaning of this group? No inscription has been found to tell us the divinity to whom this temple was dedicated. According to Dörpfeld, the central figure Medusa represents here the Great Mother, Rhea or Cybele, Mistress of Wild Beasts. She extends her arms to embrace her two offspring, Pegasus and Chrysaor, the former springing toward her and resting his front paws on her forearm, the latter, a strongly built man with front face and bust, but legs in profile, standing at her left (fig. 1).

The two lions are not simply ornamental, but animals sacred to the Mistress of Wild Beasts. This interpretation receives strong support from an investigation by Prof. A. L. Frothingham, entitled "Medusa, Apollo and the Great Mother," published in the *American Journal of Archaeology* (vol. XV, pp. 349-377), in which the writer shows that the Chrysaor is an early form of

Apollo and the Medusa of Artemis, and from this he draws the inference that this temple was dedicated to Artemis. A large deposit of archaic terra-cotta figurines of this goddess, representing her as a wingless beast-subduing mother divinity, which was found not far away from this site in 1891, lends support to this conjecture.

This investigation of Frothingham, though not yet completed, goes to show that the Gorgon or Medusa myth is an early nature myth closely connected with the worship of a divinity of Fertility, whose plastic expression includes elements taken



FIG. 7. A SEATED WOMAN OR GODDESS.

from Crete, Asia Minor, and Assyria. The connection between the central and the side groups of the composition it is difficult to see. The only explanation that suggests itself is afforded by the legend of Perseus, who slays the Gorgons of Night and Death and gives to Athena the Medusa or Gorgon head, which was

whereas the side groups tell a story. We have here, he thinks, two strata of Greek culture brought together, the older world of hostile gods or demons, and by the side of it the Homeric world which has its roots in heroic legend.

Of the temple itself nothing remains except fragments of columns, an archaic



FIG. 4. BEAST OF PREY, PROBABLY A LION.

put on her breastplate when she arrayed herself for the battle with the giants.

Another interpretation of the group was given by Professor Loescheke at a public meeting of the Berlin Archaeological Society held last February. This scholar, according to the report found in the *Archäologischer Anzeiger*, XXIX, 1914, p. 53, holds that the central group is a symbol intended to ward off evil,

Doric Capital, two triglyph plates, and a few broken roof-tiles of coarse marble. A large piece of an altar, which stood before the east front of the temple and was connected with it by a paved road, was also found. It appears to have been a large rectangular structure resembling in form the great altars found in Sicily.

A second scene of exploration is in the



FIG. 3. CHRYSAOR AND ANIMAL'S HEAD.

royal park known as "Monrepos," where Dörpfeld has been exhuming the foundations of a temple already partly laid bare by the Society of the Dilettanti, the results of whose work were published in the Stuart-Revett *Antiquities of Greece*, 1830. Dörpfeld has corrected and supplemented the views of the English explorers in many points. The foundations of the basis of a cult statue and fragments of tiles and of a terracotta statue of Victory belonging to the roof decoration have been found, and the remains of an earlier structure below this temple have also been brought to light. The presence of a spring in this precinct and the find of an inscription probably giving the name of a divinity which begins with A lead Dörpfeld to conjecture that this temple is to be attributed to Apollo or to Asklepios.

Still a third site was explored last year by Dörpfeld in the hope of finding evidence to prove the real existence of the city of the Phaeacians, whose habitation is located by Homer westward near the confines of the world. Dr. Dörpfeld

holds that the Phaeacians were a seafaring folk who originated in Crete, and who in voyaging westward to Italy came to Corcyra and there planted a settlement. This view is based upon several passages found in the ancient writers, the most important of which are these: Homer says that the Phaeacians dwelt on a peninsula between two harbors; before their city the ships that came from the far west cast anchor, and in one night it was possible to sail from their city to Ithaca. Thucydides (I. 36, 2) states that the voyage from Greece to Italy was along the coast to Corcyra; and from Strabo (p. 324) we learn that it was customary to sail for Tarentum and Sicily from the promontory of Phalakron, which was the northwestern point of Corcyra. From the Homeric poems it is to be inferred that Odysseus came from the west and was sailing east when he arrived at the land of the Phaeacians. On the west coast also are to be found



FIG. 5. ZEUS WITH THUNDERBOLT SMITING A GIANT.

the precipitous walls of rock described by Homer. Therefore, if the city of the Phaeacians really existed, it is, according to Dörpfeld, to be looked for on the northwest coast of Coreyra. On this coast and on this promontory, now called Cape Kephali, Dörpfeld found Mycenaean potsherds and the remains of a low wall pointing to the existence of a prehistoric settlement dating back to the second millenium B.C., which, he thinks, further investigation may prove to be the old city of King Alcinous. One interesting bit of evidence is adduced by Dörpfeld in favor of this opinion. Homer tells us that Poseidon transformed the ship

of the Phaeacians which took Odysseus home into a huge rock in front of the city. Now, in front of Cape Kephali lies a rocky islet (fig. 8) which at a distance strongly resembles a sailing vessel and is called on that account by the natives *karawi*, a modern Greek term for ship. Even in ancient times this same rock was supposed to be the Phaeacian ship, and Pliny (*Nat. Hist.* IV, 12, 53) states: "There is a rock by the promontory of Phalakron in Coreyra into which they say the ship of Ulysses was changed so as to resemble it in form."

University of Michigan.



Photograph by D. M. Robinson.

FIG. 8. THE ISLAND WITH THE CYPRESS TREES, SUPPOSED TO BE THE SHIP OF ULYSSES TURNED TO STONE, THE ORIGINAL OF BÖCKLIN'S FAMOUS PAINTING CALLED DIE TOTENINSEL.



FIG. 1. THE CATHEDRAL OF ST. PIERRE.

LOUVAIN: MOTHER CITY OF FLANDERS

HECTOR ALLIOT

"Louvain is burning! Louvain is in ruins!"

The world of culture forgot for an instant that men were fighting and sacrificing life and the pursuit of happiness, to express its anguish for the loss of priceless treasures in the ravaged Belgian city. An impartial historian will later tell us why and how this modern destruction of one of the jewels of mediæval artistic expression happened. This is neither the time nor the place to consider it; we can record only archaeology in the making.

From the inanimate works of their mystic originators, the spiritual essence ascends and permeates the minds of those

even who are not scholars, and we gratefully discover that what was Belgium's glory has suddenly become mankind's own inheritance, for the destruction of that little known European city has touched the artisan's cottage as well as the university hall throughout the civilized world.

In every land where higher culture obtains, a deep and genuine feeling of sorrow is expressed for Louvain in ruins. This remarkable unanimity of opinion constitutes a new confirmation of the indefinable yet powerful bond of universal aesthetic brotherhood, and latent appreciation of archaeology in all mankind.

Louvain was the mother city of Flan-

ders. From its crowded and democratic beehive colonies took their flight to Brussels, increased Bruges, Ghent, Antwerp, and even went abroad creating in Holland and in England vast manufacturing interests hitherto unknown to those lands. The prolific energy of the freedom-loving Louvain burghers produced in the early part of the fourteenth century a city of extraordinary wealth and power. Industrious and deeply religious, the weavers of Louvain gradually accumulated vast possessions in the quaint old city. Private and municipal funds were, as was usual in mediaeval communities, employed for the purpose of beautifying their beloved metropolis with unique municipal edifices and marvellous houses of worship.

Curiously enough, the vast majority of European travellers passed rapidly through Belgium, often traversing by night its wide cultivated plains, well-kept roads, rivers and canals bordered with poplars and red-tiled farmhouses, which form a bucolic picture of most enticing charm. More curious and sapient visitors, artists and scholars harked back to the call of the colossal tower of Saint Rombold at Malines and leisurely entered the domain of Flemish mediaevalism.

At Oudenaarde, Bruges, Ghent, and Louvain, artists and imaginative tourists found again the "atmosphere" of five centuries ago, practically unchanged by time, undisturbed by the passing generations. What one has read in ancient Spanish and Flemish chronicles was there embodied before one's eyes; the costumes of the elder women, identical with those of their remote ancestors, completing the illusion of living backward three centuries or more. It is true that in the slow course of time the younger gen-

erations have adopted shoes instead of sabots, but whatever modernity has been introduced into Louvain was in the outer quarters only; the "vieille ville" remained as it was gradually evolved by the taste and endeavor of the Brabantians in the middle of the fifteenth century. Ancient Spanish dwellings, hotels, and palaces were found in many tortuous streets; marvellous doorways ornamented with intricate iron work, mixed with earlier and later Flemish architecture of typical quaintness.

Interest, however, attached itself to the Grande Place, the center, whence the chief streets radiated, recalling the Roman ground plan. It was here that one found the Cathedral of St. Pierre (fig. 1), and opposite the unique Hotel de Ville (fig. 2). Other Belgian cities, imitating Louvain, have built city halls of great beauty, and numberless towns have devoted extraordinary artistic taste, much time, and vast sums in erecting them, but Louvain's Hotel de Ville has long been regarded by architects as the most remarkable municipal edifice in Europe.

This jewel of architecture was undertaken by one Jehan Keldermans, who was succeeded by Mathiende Layens. The latter built it, and—according to documentary evidence accidentally discovered in 1846—was its "Master Mason." Layens took up his task in 1445, died thirty years afterward, and was duly buried in the churchyard of St. Jacques. Nothing is known of this master-builder,—who was a master architect as well—even his tomb remains unknown, but the Hotel de Ville endures, the greatest monument an architect ever had to immortalize his genius. On no other municipal building of such vast proportions was ever so much work bestowed.



FIG. 2. THE TOWN HALL OF LOUVAIN.

The childlike, imaginative genius of the mystic architect and sculptor of the middle ages has expressed in the Hotel de Ville of Louvain, possibly to a greater extent than anywhere else in Flanders, its inborn sense of proportion, balance, and exquisite workmanship. From the entrance to the Cathedral the building looked like a colossal reliquary, the masterpiece of a goldsmith, worthy of standing on some giant altar. For the artist and the scholar it was without peer as an exquisite expression of the Flemish Gothic in its full flowering.

Across the square stood St. Pierre (fig. 1), the great cathedral, a handsome edifice, built on the ruins of a house of worship erected in the beginning of the eleventh century. Simple in its original construction, it was amplified and elaborated—practically rebuilt—some years before the Hotel de Ville, about 1430. The usual agglomeration of houses, additions, and chimney—stacks crowded upon and obscured the beauties of its Gothic outlines. The front view was, however, most impressive, as the central west window was of noble proportions, dignified and simple. The general effect was, however, much marred by the broken portal and tower, which were damaged by lightning more than three hundred years ago in a violent storm and had never since been repaired, giving to the general aspect of the noble pile a most depressing appearance.

While the Hotel de Ville was one of the most admirable examples of architecture in its exterior, its interior arrangement and decoration were commonplace; St. Pierre's was exactly the opposite.

The cathedral's nave, transepts, high choir and ambulatory were exquisitely beautiful in proportion, an open lattice-work triforium crowning its triple clere-

story. Singularly enough the walls were plainly whitewashed and devoid of decoration. Yet in the contemplation of the artistic treasures contained in the five chapels, the blankness of the walls was forgotten.

In the chapel of San Carlos Borromeo was the famous Van de Baeren's triptych of the Beheading of Saint Dorothea, the Statue of San Carlo by Geefs and De Crayer's Altarpiece. Adjoining San Carlo was the Chapel of the Armourers, with its remarkable symbolic railing of arms and cannon, and a locally celebrated crucifix. The pulpit has been frequently illustrated as a fine example of eighteenth-century woodcarving, which is its chief *raison d'être*. While the graver's work is admirable enough, the selection of subjects and their treatment were most unhappy, particularly in a cathedral dedicated to Saint Peter. Beneath two monstrous palms, with the cock crowing, the Repentance of Saint Peter is depicted, while beyond is The Conversion of Saint Paul, with his horse overthrown, surrounded with elaborate, meaningless carvings but of exquisite workmanship.

Louvain, the center of Roman Catholic culture in Belgium, with its world-renowned library, its famous University, its matchless cathedral, its hundreds of medieval houses is in ruins. The torch has made ashes of the greater part of the visible embodiment of five centuries of culture in the great city of Brabant. Yet, through an almost miraculous good fortune, the Hotel de Ville has escaped. Matchless in its beauty, the shrine of the civic liberty of Louvain stands practically alone, symbolically dominating the desolation of the Grande Place.

Los Angeles.



ORIGINAL SKETCH, GREATLY CHANGED IN EXECUTION.

PAUL BARTLETT'S PEDIMENT GROUP FOR THE HOUSE WING OF THE NATIONAL CAPITOL

MITCHELL CARROLL

A conspicuous omission in the artistic embellishment of the National Capitol will soon be remedied by the work of one of America's most eminent sculptors, Paul Wayland Bartlett. The House of Representatives wing was completed in 1857. For more than half a century the pediment of the east portico has been blank, while the pediments over the main entrance and the Senate wing were very promptly adorned with symbolical figures, however inadequate.

In the latter part of the Roosevelt administration, on the suggestion of Representative McCall of Massachusetts, the Joint Committee of the Senate and House on the Library recommended that the House pediment be provided with fitting sculptural adornment. The Act of Congress authorizing the expenditure of \$75,000 for this purpose was approved April 16, 1908. A communication was addressed to the members of the National Sculpture Society requesting a list of ten sculptors best qualified in the opinion of their colleagues for this important commission. At the head of the list, when compiled, appeared the name of Paul Bartlett. The contract with Mr. Bartlett was signed in February, 1909, on the delivery and

acceptance of his first model, and he has been engaged continuously since that time upon this important task which is now happily nearing completion.

The framework of the pediment is a fine example of eighteenth-century classical architecture, which is not so exacting in its requirements as the pure Greek, and gives more freedom to the inventive qualities of the sculptor. Mr. Bartlett wished to escape the banality of so much modern sculpture in the use of classical types to express American ideals. The general subject is the democracy of the United States as expressed by types of the working people. He selected as his central idea, *PEACE PROTECTING GENIUS*. In the working out of this theme he has not only created a distinctively American conception but has produced a pedimental composition which obeys the sculptural law of frontality in preserving the perpendicular architectural central line and at the same time presenting the two distinct halves fused into a harmonious whole.

The extreme length of the pediment is 80 feet. The space for the sculptured groups is about 60 feet. The height in the centre is about 12 feet. The depth of the recess of the tympanum is 3 feet.



FIG. 1. PEACE PROTECTING GENIUS. IN EXECUTION A DECORATIVE LAUREL TREE HAS BEEN ADDED IN THE BACKGROUND TO THE RIGHT OF THE FIGURE TO BALANCE THE FLYING DRAPERY ON THE LEFT (CF. FIG. 2).



FIG. 2. FIRST GROUP ON THE RIGHT OF PEACE: YOUTH, REAPER, HUSBANDMAN AND OX.



FIG. 3. THE REAPER.

The horizontal cornice is about 60 feet from the ground and 43 feet from the top of the steps.

Of the central group (fig. 1), above referred to, this armed Peace is a woman of majestic mien draped in a mantle which almost completely hides her coat of mail. Her buckler leans against an altar on her left, while she extends her protecting right arm over the winged and youthful figure of Genius who is nestling confidently on the ground at her feet, and holding carefully upright his flaming torch. This strikes one as a more effective arrangement than the infant Plenty resting on the arm of Peace in the celebrated group of Cephisodotus, which doubtless suggested to Praxiteles the grouping of Dionysus on the arm of Hermes. The balance of masses has been studied with great care, and the central group is adequately sustained on each side.

The right side of the pediment is devoted to agriculture and pastoral life; the left represents industry in shop and foundry. As the genius of America is found in the working man, the sculptor has gone to him for his inspiration in designing the various figures. The first group (fig. 2) to the right of the Goddess of Peace consists of three figures—a reaper, a youth, and a husbandman with an ox. The reaper (fig. 3) is standing in a field of grain with one arm resting on the handle of a scythe. His features bear a striking resemblance to Abraham Lincoln, who fulfils, more than anyone else, the ideal of the genius of the country, for the thousands of Lincolns still unknown to fame are the backbone of the nation. The youth in the background is looking out into space toward the future. Next is the husbandman (fig. 4) represented as bending over

a huge ox, a powerfully built man, a reminder of the hardy adventurous settlers who early crossed the plains to the West.

Next to the agricultural group is a pastoral one (fig. 5), representing a woman, with her children, harvesting the field. While busy picking up the corn, she has stopped a moment to look at her children. A nude boy at her side (fig. 6) is bearing bunches of grapes, and the little lad farther on is half caressing, half wrestling with, a ram, while a lamb sleeps beside him.

The first group on the left side (fig. 7), representing industry, consists of four figures—the printer in the background examining some sheets just off the press; the iron-worker, leaning on his hammer, the founder, pouring metal, and a helper looking on in the background.

The next figure (fig. 8) symbolizes the production of textiles, expressed by a woman, sitting beside a spinning-wheel and measuring a large piece of cloth which she stretches out before her. Beyond this is a suggestion of the life of the sea-coast, a boy with his boat fishing; he has just caught a large fish which he will add to the number already safely thrown upon the shore behind him. The pediment at each end concludes with a wave, symbolizing the Atlantic and the Pacific, the eastern and western bounds of our country. This brings to mind the figures of the river-gods, Alpheus and Cladeus of the Olympia pediment, and the Ilissus and Cephissus of the western pediment of the Parthenon.

The principle of the composition unfolds itself in a natural way. The central group of Peace protecting Genius is light in sculptural tone, while the transitional groups on the left and right



FIG. 4. THE HUSBANDMAN.



FIG. 5. SECOND GROUP ON THE RIGHT. MOTHER AND CHILDREN HARVESTING THE FIELD.



FIG. 6. MOTHER AND CHILD.

are stronger in lights and shadows. The ox, and the cloth measured by the woman, afford two more lighter spots setting off the darker groups between. The remaining figures are rhythmical accessories. Thus the sculptor uses not only form but also the play of light and shade to bring out the central idea. This obvious use of light and shade in sculpture is characteristic of Mr. Bartlett's work.

It is interesting to observe how effectively the sculptor has solved the problem of making the ordinary daily costume of the American working-man sufficiently ornamental to fit in with the charm and beauty of the classical architectural setting. Realism can be used only to a certain extent in dealing with architectural problems. The central figure is

somewhat more classical and impersonal than the rest, in order to have a note that might better link the whole composition and architecture together. The beholder forgets the homeliness of some of the details of the figures in the charm and measure of the arrangement and execution, and in the employment of the various decorative effects produced on the one side by the idyllic disposal of wheat and grapes, apple-branches and flowers; on the other by the presence of the spinning-wheel, the little touches of vapor from the molten metal, and the fishes thrown carelessly on the beach.

Suffice it to say that Mr. Bartlett has ingeniously solved the familiar technical problems presented by pedimental sculpture—the essential harmony in style with the building, the arrangement of the fig-



FIG. 7. FIRST GROUP ON THE LEFT: PRINTER, IRON-WORKER, FOUNDER, HELPER. PHOTOGRAPH TAKEN FROM THE SKETCH. FIGURE WITH WHEEL REPLACED IN EXECUTION BY WOMAN MEASURING CLOTH.



FIG. 8. SECOND GROUP ON THE LEFT: WOMAN WITH SPINNING-WHEEL; BOY WITH BOAT. WHEN THE WORK IS COMPLETED, A FISHING-LINE WILL EXTEND FROM THE GILL OF THE FISH TO THE HAND OF THE BOY.

ures along a level floor so as not to disturb the horizontal line of the lower cornice, the gradually diminishing height of the figures from the center by difference in attitude and not in size, the avoidance of a rigid symmetry by a rhythmical flow of line from the center to the corners. How well he has succeeded is seen in the fact that if the confining slanting members above the figures were removed, they would all appear to be quite naturally disposed at their respective occupations.

Another technical feature deserving mention is due to the fact that the group, being on the east portico of the Capitol, would more naturally be first observed from the side rather than from the front. This problem has been met by dividing the groups in successive planes which melt into, yet contrast with one another, so that the figures are equally impres-

sive and interesting from any point of view.

After years of study Mr. Bartlett has selected Georgia marble for the figures, which he regards as warmer in tone than Italian marble. The workmen are now engaged in chiselling the figures from the completed models, and before many months the visitor to Washington will see not the blank wall of the pediment, but a composition symbolizing the genius of the American people and comparing favorably in invention and execution with any similar group of sculptures, ancient or modern. The completion of this important work on our great national edifice should have a far-reaching influence on the development of sculpture in this country, setting as it does a standard of nobility in composition and execution.

The Octagon, Washington, D. C.

CURRENT NOTES AND NEWS

General Meeting of the Archaeological Institute

The General Meeting of the Archaeological Institute of America and the Thirty-Fifth Annual Meeting of the Council of the Institute were held in Philadelphia and Haverford, Pennsylvania, December 29-31, 1914. A joint session with the American Anthropological Association was held in the University of Pennsylvania Museum on the 29th, and the rest of the sessions were in conjunction with the American Philological Association at Haverford. Among the papers presented the following are of especial interest to readers of ART AND ARCHAEOLOGY, some of which, with illustrations, will appear in future numbers:

Results of Investigations Concerning the History of Machu Picchu, by Hiram Bing-

ham, Yale University; *The Place of Archaeology in Human History*, by William H. Holmes, National Museum; *Ancient Orientation from Babylon to Rome*, by A. L. Frothingham, Princeton, N. J.; *Were Olympic Victor Statues Exclusively of Bronze?*, by Walter Woodburn Hyde, University of Pennsylvania; *Some Italian Renaissance Sculptures in Princeton*, by Allan Marquand, Princeton University; *A Visit to Carthage and Thugga*, by Arthur Stoddard Cooley, Lehigh University; *Architectural Refinements in English Cathedrals*, by W. H. Goodyear, Museum of the Brooklyn Institute; *The Myth of Cupid and Psyche in Ancient Art*, by Elizabeth H. Haight, Vassar College; *The Place of Rheims Cathedral in*

Medieval Art, by Clarence Ward, Rutgers College; *The Ancient and Modern Appreciation of Mountain Scenery*, by Walter Woodburn Hyde, University of Pennsylvania; *French Figure Sculpture on some Early Spanish Churches*, by Georgiana Goddard King, Bryn Mawr College; *The Long Panels of Piero Di Cosimo*, by Richard Offner, University of Chicago; *The Temple of Hiraizumi, Japan*, by Garrett

Chatfield Pier, formerly of Metropolitan Museum, New York; *Thomas Jefferson and the Origins of the Classical Revival in America*, by Sidney Fiske Kimball, University of Michigan; *American Excavations at Sardis, 1913-14*, by Howard Crosby Butler, Princeton University; *Purposes and Problems of the Proposed American School in Peking*, by Langdon Warner, Director.

Other Discoveries by the Egyptian Research Account

In addition to the disclosure of the royal jewels of Senusert II of the twelfth dynasty by Professor Petrie at Lahun, the Egyptian Research Account's second camp under Mr. Engelbach, at El-Harageh (between the entrance to the Fayum and the Nile) achieved important results in its work in and about fourteen cemeteries of the third, fourth, sixth, and later dynasties.

The presence of Hyksos pottery of black ware incised with white triangular pattern and dots, apparently of the twelfth dynasty, shows that before the Hyksos régime there was an infiltration of Syrians, or from the region where the Hyksos people dwelt. Another contemporary link between Egypt and Crete appeared in specimens of the "Kamares" pottery imported in the twelfth dynasty and of the Cretan period of Middle Minoan II. Among the spoils of the spade were specimens of *cloisonné* jewelry

like those from Dahshur and Riqqeh, executed in silver in place of gold. One grave yielded gold fish of which one was of exquisite cut and finish. Some of the twenty-four perfect vases in alabaster, serpentine, and limestone should enrich, and doubtless will, American museums. More than two hundred and fifty scarabs, chiefly of the twelfth and eighteenth dynasties, were gathered up, and two small cemeteries of the middle prehistoric period contained much pottery and particularly flaked flint knives of superior type and finish.

Perhaps the most interesting of the objects was that of a pair of figures in wood of the eleventh dynasty—a man and his wife—of unusually fine workmanship. A *stele* of admirable workmanship invokes what Mr. Engelbach calls "an unusual god," Hez-hotep.

W. C. WINSLOW.

The Theatre at Syracuse

Two representations of the Agamemnon of Aeschylus were given on April 16 and 22 in the Greek theatre at Syracuse in Sicily with great success. Ettore Romagnoli translated the play into Italian, Teresa Mariani played the part of Clytemnestra; Elisa Masi, Cassandra;

Gualtiero Tumiatì, Agamemnon; and Giulio Tempesti, Aegisthus. A new background in classic style has been built in the theatre, and the main gate to the right of the stage is an exact copy of the famous Lions' Gate of Mycenae.

BOOK CRITIQUES

ÉMILE MÂLE: RELIGIOUS ART IN FRANCE; THIRTEENTH CENTURY. A Study of Mediaeval Iconography and its Sources of Inspiration. Translated from the Third Edition by Dora Nussey. xxiv-415 pages; 190 illustrations. New York: 1913, E. P. Dutton and Co.

Professor Mâle's book is an epoch-making work in the real sense of that over-worked word, for it marks the end of a period during which amateur mediaevalists, compilers of architectural histories, and even writers of genuine scholarship have played to their hearts' content with the interpretation of the subjects portrayed in the sculpture and painted glass of the Gothic cathedrals. The science of mediaeval iconography, i.e., the investigation of the subject-matter, as distinguished from the technique or style of the productions of mediaeval art, has had earlier devotees than M. Mâle, but no one before him has ever put it on so sound and reasonable a basis. For every interpretation that he gives us, he has shown chapter and verse in the theological writers from Isidore of Seville in the seventh century to Vincent of Beauvais, who in the thirteenth century summarized mediaeval learning in the vast encyclopaedia which he termed the "Greater Mirror." Indeed this *Speculum Maius* of Vincent's has furnished Professor Mâle with the scheme for his own work, and the divisions of Vincent's compendium—the four "Mirrors" of Nature, Instruction, Morals, and History—are also the sections into which the author has divided his interpretation

of the subject-matter of Gothic art—which is in itself an interesting indication of the close connection of ecclesiastical literature with the art of the thirteenth century.

Following in Vincent's steps, M. Mâle treats first, in the "Mirror of Nature," the symbolism of animals. He passes to the Labors of the Months and the illustrated calendars in the "Mirror of Instruction," and devotes interesting pages to the interpretation of the reliefs depicting the Seven Liberal Arts. The "Mirror of Morals" is chiefly devoted to the Virtues and Vices. The bulk of the book is taken up with the "Mirror of History," which includes the scenes of the Old and New Testaments and their Apocrypha, the stories of the Golden Legend, the few events of secular history which the mediaeval doctors considered of sufficient Christian significance for admission into their historical scheme, and ends, in the beautiful completeness of Scholasticism, with the Last Judgment.

The book, in its precise arrangement and logical development reflects the "passion for order" which its author finds to be the chief characteristic of the Gothic mind; it reveals in this and a hundred other ways the deep and sympathetic understanding of the mediaeval genius which M. Mâle brought to his work.

The thirteenth century is to M. Mâle, as to every mediaevalist, the culmination of Christian thought and art. He has treated Gothic iconography as a system fulfilled, and devotes but little of his time to the evolution through which in

previous centuries the types of Christian art passed to their florescence. It is true, as he says, that the vast collection of writings of the Church doctors of the Middle Ages is largely a series of repetitions, amplifying or summarizing, as the case may be, the data of the patristic period, and that the gist of the mediaeval point of view may be gathered from a very few works, like the *Glossa Ordinaria* of Walafrid Strabo, the *Rationale Divinorum Officiorum* of Gulielmus Durandus, the *Speculum Ecclesiae* of Honorius of Autun, the *Golden Legend*, Vincent's *Speculum Maius* and the *Summa Theologica* of Thomas Aquinas. Yet the same is much less true of Christian art, and if we were to look for defects in M. Mâle's admirable book, it might be regretted that more space was not devoted to the previous history of some of the Gothic types and scenes in the Early Christian, Byzantine, and Carolingian phases of Christian iconography. We find for example in the brief introduction to the iconography of the Old Testament no mention at all of the early Christian use of Old Testament scenes as symbolic of the New. Perhaps M. Mâle was himself conscious of this omission; one hears at any rate that his next work will be a treatise on the iconography of the French Romanesque.

The charming simplicity and easy flow of M. Mâle's French style is somewhat marred in the translation, but the clearness of presentation has suffered little. The publishers are to be congratulated on the excellent illustrations and the attractive get-up of the book, and for having placed in the hands of English readers the most important work in the field of Mediaeval Art which this generation has produced.

C. R. MOREY.

Princeton University.

THE HOLY LAND OF ASIA MINOR. By Francis E. Clark, D.D., LL.D. Pp. xx, 154. Charles Scribner's Sons, New York, 1914.

This book is an attractive record of the author's experiences on his visit to the Seven Churches of Asia. Dr. Clark recalls their history, describes their present ruins, and discusses the appropriate passages in the book of Revelation. The chapters are: I, The Revelator and the Revelation; II, Ephesus, the Church of Waning Enthusiasm; III, Smyrna, the City of the Noble Crown; IV, Pergamos, the City of Satan's Seat; V, Thyatira, the City of the Iron Rod and the Morning Star; VI, Sardis, the Buried City; VII, Philadelphia, the City of the Open Door; VIII, Laodicea the Lukewarm. The illustrations are good. Some, like those of Sardis, have not appeared in other books. The English style is vivid, clear, and interesting, although such words as excavators, Revelator, Pergamonians are objectionable. The amphitheatre at Laodicea would hardly seat 150,000, nor the stadium at Athens 90,000. The altar of Zeus, of which the base is not solid, rather than the Temple of Rome and Augustus is "Satan's Seat." The ruins of the great library are not the Roman baths in the town, but on the acropolis. The earthquake at Sardis was in 17 A.D., not B.C. Greek was not the only language of Lydia in Roman times, although it must have predominated since more Greek than Latin documents of Roman times have been uncovered. The Temple of Artemis was not built by Alexander the Great (p. 128). Despite such inaccuracies the book is worth reading, and has the advantage of dealing with a land about which few popular books aside from those of Ramsay have been published.

D. M. R.



HAWTHORNE'S MARBLE FAUN. IN THE CAPITOLINE MUSEUM AT ROME. THE BEST-KNOWN AMONG NUMEROUS ROMAN COPIES OF A GREEK ORIGINAL BY PRAXITELES (FOURTH CENTURY B. C.). SEE POEM ON PAGE 209.

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FIG. 1. THE *PRÆCEPTS ANIO*.

A VISIT TO HORACE'S SABINE FARM

ELIZABETH HAZELTON HAIGHT

WHEN we started from Rome on the morning of August 15, 1913, in quest of Horace's farm, we had in mind the vivid picture that Horace himself furnishes of the Sabine hills and the country near. We knew that we would come to the *præcepta Anio* (fig. 1) and the orchards watered by fast-flowing streams, and that we would see care-free Tibur (figs. 2, 3) which the poet prayed might be the abode of his old age and where,

around the groves and banks of the Anio, the Matinian bee had gathered the honey of his poems.

But his own farm was farther on up among the lofty Sabines, a very citadel and yet in a retired valley far from the smoke and wealth and noise of Rome. It was a little farm, *parva rura*, indeed—an answer to his prayers, with a moderate extent of land, a garden, a spring of living water near the house,

and, in addition, a small woodland. The mountains around would be continuous were they not broken by a dark valley so that the rising sun looked on the right side and the setting warmed the left. Even the brambles were kindly and bore cornel-berries and plums. Oak and ilex gave food to the flock and shade to the master; and the spring was fit to give its name to a river. The spring was perhaps the *fons Bandusiae*; the river was the Digentia. One of the mountains near was Lucretilis.

There was one tree on the farm which Horace loved, the pine towering over his villa, which he dedicated to the maid Diana, but another tree was a sorry log that almost fell on the head of its innocent master—would indeed have carried him off, had not Bacchus (or was it Mercury, or the Muses, or Faunus?) saved him.

Faunus indeed often left Arcadia for Mount Lucretilis and warded off summer's heat from the little goats. The strains of his pipes could be heard across the sunny fields. A charmed life flocks and master led, for in the Sabine wood a wolf once fled from Horace himself though he had no weapon. It paid to be *integer vitae scelerisque purus*, or to have a song to laughing Lalage upon one's lips in time of danger.

And after such hazardous wanderings beyond the confines of the farm, it was pleasant to come back to the house again though in it there was no ivory or gold shining in panelled ceiling, and there were no columns of African marble supporting architraves from Hymettus; no *atrium* with pillars in the new style. It was just a little country place, a *villula*, but the house was warm in winter. There was a steward, a *vilicus*, in charge, with eight laborers who worked the farm, and then there was Davus, the faithful slave who

spoke his mind to his master. Five peasant farmers, *boni patres*, went up from the farm to Varia. The *vilicus* grumbled about the farm because it was deserted and inhospitable, because there was no bakeshop near, nor tavern to give him wine, nor music girl to pipe for his dancing, and the stream made him trouble in time of rains because it had to be taught by many a dike to spare the sunny meadow. But here Horace was happy enough, with short dinners and sleep on the grass near the stream. Sometimes he took a hand at turning the glebes and the rocks while his neighbors smiled. But the cool stream of Digentia refreshed him and at Rome he was only too glad when he could pack up Plato and Menander, Eupolis and Archilochus, and with his ancient books go off to the country to read and write, and from sleep and lazy hours to quaff a happy forgetfulness of a careworn life.

O Noctes cenaque deum! The menu for those banquets fit for the gods is not one to set a Cynic snarling—beans (alas for Pythagoras!), cabbage, bacon, olives, only Sabine *Ordinaire* to drink, made by the poet himself, but there was no *magister bibendi* to stint the goblets. And the conversations were worth while—not idle gossip about the villas and houses of one's friends and the latest dancers, but the great subjects which count: whether happiness is based on wealth or virtue; what makes up friendship, self-interest, or character; and what is the greatest thing in life. Sometimes, too, old wives' tales were told.

No wonder Maecenas could be enticed here from his palace towering to the lofty stars, even without bribe of cask of wine ne'er broached before or of garlands of roses. One can see the preparations for the guest—the silver shining, the altar



FIG. 2. A TEMPLE AT TIVOLI.

decorated with fresh boughs, the slaves busily running about, and the hearth fire sending forth bright flames. No wonder that here Tyndaris came singing with her lyre, to receive the cornucopia of gifts that country of plenty offered. And Tibullus, philosopher and gentleman who loved to saunter in silence through the health-giving forest—did he too accept Horace's invitation and go up to the Sabine farm to have a laugh at the owner—fat, sleek, his hide well cared for, a very hog of Epicurus' sty? Probably Aristius Fuscus did not go out there, for (though one of Horace's warmest friends) he was but a city chap at best, and not a lover of the streams of the delightful country, her moss-grown rocks and woods. We would hardly meet him there.

Yes, we were expecting to see Horace and his friends. It was all as vivid as though we were going to Slabside to see John Burroughs. Suddenly, we came

back, as if from a dream, to the twentieth century, the *Fiat* car, and the Baedeker in hand.

The Baedeker afforded us but little information, as we sped along the *Via Tiburtina*, about the site for which we were

looking. No ancient landmarks guided us, but the Sabine hills were ahead of us and before we came to Tivoli, we crossed the *praeceps Anio*, still a rushing stream between green banks (fig. 1). The Anio is what gives Tivoli its beauty now as it did to Tibur of old, and we had to look once again at its natural falls and at the wonderful uses of its waters in the beautiful gardens of the Villa d'Este (fig. 3).

From Tivoli we took the ancient *Via*

Valeria which follows the winding course of the Anio, and six and three-quarters miles beyond came to the walled town of Vico Varo, Horace's *Varia* (fig. 4). Here we left the car and walked up through the village. A piece of wall was the only



FIG. 3. FALLS AT TIVOLI.

trace of the old city, for the chief object of interest, the little octagonal church, goes back only to the fifteenth century. But the street life was most picturesque. The day was a *festa*, and men, women, and children were out in holiday attire. They were friendly simple people, off the line of tourists, and so unspoiled that even the children did not beg.

Just beyond Vico Varo our course turned at right angles up the valley of the Licenza (probably Horace's Digentia), a pebbly river bed, wet with only a thin stream of water in August, but somehow making all the valley green (fig. 5). We did not take the side road turning on the left to Rocca Giovane; so we missed seeing the inscription there which has helped place Horace's farm in this locality. In *Epistles* I, 10, 49, Horace, you remember, told Fuscus:

"These words I wrote you behind the crumbling shrine of Vacuna:"

Haec tibi dictabam post fanum putre Vacunae.

We know from the scholia that the Sabine goddess Vacuna was identified by Varro with Victoria, and the inscription found here (now built into the wall of an old castle) shows that the Emperor Vespasian restored here a temple to Victoria at his own expense. This shrine is probably the one behind which Horace wrote his epistle; so Rocca Giovane must, it is thought, have been easily near his villa. But just where was the villa?

Here in the valley of the Digentia, thirty-two miles from Rome, fourteen from Tivoli, two sites have been rivals for the honor of having borne Horace's farm. In the second half of the eighteenth century, two scholars claimed that they had discovered the true site of the farm. The French abbé, Bertrand Capmartin de Chaupy, published 1767-1769 a work in



FIG. 4. STREET SCENE IN VICO VARO.

three volumes entitled *Découverte de la maison de campagne d'Horace*, and an Italian lawyer, Domenico de Sanctis, published in 1761 a work called *Dissertazione sopra la villa d'Orazio*. Each gentleman claims the honor of placing Horace's villa and accuses the other of having stolen his thunder. The trouble was that both agreed in placing the site in the lower part of the Licenza valley near its three branching streams and near the hill village of Licenza. But about 1857 Pietro Rosa declared himself in favor of another site only a quarter of a mile from Rocca Giovane and on much higher ground (650 meters above sea level while the site urged by de Sanctis is only 384). Boissier in *The Country of Horace and Vergil* supports Pietro Rosa's site.

Now it is to be remembered as we examine the excavations that have been made

of the site near Licenza, first, that the site favored by Pietro Rosa near Rocca Giovane has not yet been excavated, and, second, that since Cavaliere Angelo Pasqui has not published the results of his excavations at Licenza, we have not before us the proofs for his belief that this house is a building of the Augustan age and Horace's own villa, but nevertheless his excavations are on the site more generally accepted by the archaeologists as suiting better Horace's own description, and what he has found is of the greatest interest.

I confess that the disputes of archaeologists were not prominent in our minds when in August of 1913 as we sped up the valley of the Digentia, we came suddenly upon a foot-path branching back to the left marked with a sign-board bearing the words

Villa d'Orazio Flacco.

The Italian label carried conviction and we descended in excitement. At the foot of the path, we were met by De Rossi Nicola, "Caposquadra degli scavi della villa d'Orazio, Licenza," he told us proudly and he promised to act as our guide for the *scavi*. We found he was there to be a guard no less than a guide and to our great disappointment he told us that we were not allowed to take pictures, or draw plans, or make measurements of the excavations. "The hills,—yes; the *scavi*, no!" But one excellent picture was taken before his injunction was heard, fortunately! And for the rest, I consoled myself by taking pictures of the *continui montes*. The valley, running north and south, does permit the rising sun to warm the right side, and the setting sun the left. Horace is describing the valley from the direction in which his house faces, that is to the south. This

suits the plan of the villa uncovered (fig. 6). The house faced south and in front was a garden which occupied about four-fifths of the ground. In the center of the garden was a large fish-pond, two meters deep, and around the garden on the three sides away from the house, was a cryptoporticus. It is this porticus which has aroused the incredulity of the learned who declare that Horace with all his protestations of the simple life never would have indulged in such a pretentious villa as this. Did he not indeed particularly comment on the fact that in the old days "no porticus measured by a ten-foot measuring rod and facing the cool north was owned by private citizens," and would he himself have had in his villa so elaborate a portico? But Horace was never noted for his consistency, and in *Satires* II, 3, 308, Damasippus accuses him of inconsistency on just this point.

Aedificas, "You are building," he said. "You are building, that is, you are imitating the great—Now is it appropriate for you to do whatever Maecenas does and to rival him when you are so different and so much less important?"

Perhaps it was just this cryptoporticus which Horace was adding to his *villula* that awakes Damasippus' comment.

The house itself is small enough. It lies on the north side of the garden and is reached by five steps from the cryptoporticus at each end and by five from the garden, in the center. Across the front of the house there is a hall out of which the rooms open. In the center there is one room larger than the others directly opposite the steps, a room which the Italians call the *triclinium*. It has a *compluvium* in the center, but no pillars to awaken envy. There were three rooms to the right of this central room and three to the left, so that the house is ap-



FIG. 5. THE LICENZA RIVER (THE DIGENTIA) AND THE HILLS TO THE NORTH.

proximately symmetrical, though the proportions of the rooms are not identical. The group of rooms at the east has a pavement of fine mosaic work. A star pattern appears in the most easterly room, a ray pattern in the room next to the *triclinium* on the east. There were two colors in all the mosaics that we saw: black and ivory-white or ecru. In the rooms at the west of the *triclinium*, the tesserae of the mosaics are much larger, and for this reason these rooms have been called the servants' quarters. We saw a piece of this coarser mosaic in a room to the rear. The pattern was again geometric, in large diamonds, and the colors were the same. In the first room to the west of the *atrium*, the base of a column stands in the center.

Back of the front row of rooms is another straight passageway, and north of this were other rooms on each side of the house, apparently, with a garden between them. Here, at a much later time, a *Nymphaeum* was built, rectangular in shape, with a water course around it and four apses on the sides. The walls of all the rooms in the house seem to have been restored to the height of about a foot and a half out of the material found and are of regular *opus reticulatum* of hard white limestone.

More elaborate than the plan of this simple little house are the ruins of the baths which have been uncovered to the west of the house. An aqueduct follows the line of the west cryptoporticus and separates Horace's villa from the bath-structures, which are probably of the time of the Antonines. There is one large, oval *frigidarium* here to the west of the cryptoporticus. It has eight niches with triangular-shaped tops around it, and the holes for the entrance and egress of the water are visible. Over this

frigidarium a mediaeval church was built; its door and part of its wall can be seen on the west side. A mediaeval cemetery was made under the church by cutting a trench through the floor of the bath, and in this several skeletons were found with medals about their necks dating from the sixth or the seventh century. In the group of the so-called Baths of the Antonines, there are also a *tepidarium* with a hypocaust floor and the furnace room with a hot-air passage connecting it with the hypocaust of the *tepidarium*.

Another set of baths, said to belong to the time of Vespasian, lies to the north of this group, west of the house itself. There are an oblong *frigidarium* and an oblong *tepidarium* which seems to have been divided at a later period into two smaller rooms by a partition across. The hypocaust under the *tepidarium* is well preserved. This *tepidarium* of the "Baths of Vespasian" encroached upon the western side of the ground plan of "Horace's Villa."

After we had gone over the excavations, we ate our lunch under ilex and oak trees, gathered blackberries from the brambles, and drank a health to Horace in *vile Sabinum*, then with our guide walked west toward the highest mountain, perhaps Lucretilis. There above a vintager's thatched hut, we found a gushing *fons*. The water pours out cold and clear from under an arch of rocks, hurries on in a little brook, falls in two delicate streams over a high rock, green with moss and leaves, then disappears in the Licenza valley. De Rossi Nicola echoed Horace's

purae rivus aquae,

and was greatly disappointed that we would not drink. "It is good water," he reiterated in urgent Italian; "it is Horace's spring!" We diverted his dis-



Photograph by E. D. Pierce

FIG. 6. VIEW OF THE EXCAVATIONS, TAKEN FROM THE SOUTH-EAST.

appointment by taking pictures of the *fons* and of the grove of silvery olive trees near.

Late in the afternoon our guide went with us across the stream to the little hill town of Licenza to show us the small objects which had been found in the *scavi*. Licenza is one of those towns perched, as Horace describes Acherontia, like a bird's nest high on the rocks. It mounts upwards by many steps, by winding narrow ways between gray stone and stucco houses. Up at the top of the town, in one room in an old house is what Paolo Giordani in his article in *La Lettura* calls "un vero e proprio Museo Oraziano." From the villa itself there are amphorae, fragments of marble and pieces of statues, and one little roguish faun's head which was on a fountain. There are pieces of pottery, red bowls of Arretine ware, and little lamps (one with the two horns on the bowl). We were shown also tesserae of mosaics that were on the wall, the predominating colors in dull greens and blues, with a few pieces of old rose. Many pieces of a thick opaque glass were found in the cryptoporticus. There are keys and spoons too from the house; some exquisite cameos and one gold ring of great value. These I did not see. We saw, however, the coins found in the villa, among them some of Julius Caesar, Agrippa, and Augustus. Dice were found, weights stamped with the seal of the inspector, bricks with the signature *Numeri Nevi*. One curiosity is a *glirarium*, which I did not remember distinctly, a vase of terra-cotta, inverted, with holes

in it, used as a cage to force the growth of birds, a sort of incubator. A tombstone too was found (we were not told just where) with a representation of the four seasons and bearing the Horatian inscription:

"You are all doomed to die, but at least you have lived. In life, one eats and drinks; and so you ought to be content that you have lived."

From the baths also there are coins and stamped bricks, and from the so-called Baths of Vespasian there are many fragments of fresco from the walls with delicate decoration of small figures of persons and animals and with some garden scenes.

It was late in the afternoon when we finally forced ourselves to leave the valley of the Digentia. Whether or not the archaeologists decide that the plan of the villa of Quintus Horatius Flaccus is really before us, we shall always feel that we mounted to his Sabine citadel. No late rose lingered there, but we gathered clusters of tiny rose-pink stars and purple harebells and blue larkspur in lieu of myrtle, and weaving simple garlands, hung them on a tree, with prayers to Diana, guardian of mountains and of groves, and to Faunus, protector of the younglings of the flock, that they watch as of old over the dwelling of their votary, the poet. For ourselves, Horace phrased again our happy satisfaction over our journey to his hills:

Cressa ne careat pulchra dies nota,

"White be the mark we make for day so fair."

Vassar College.



FIG. 11. THE THEATER AT ASPENDUS.

THE ROMAN THEATER

(Concluded)

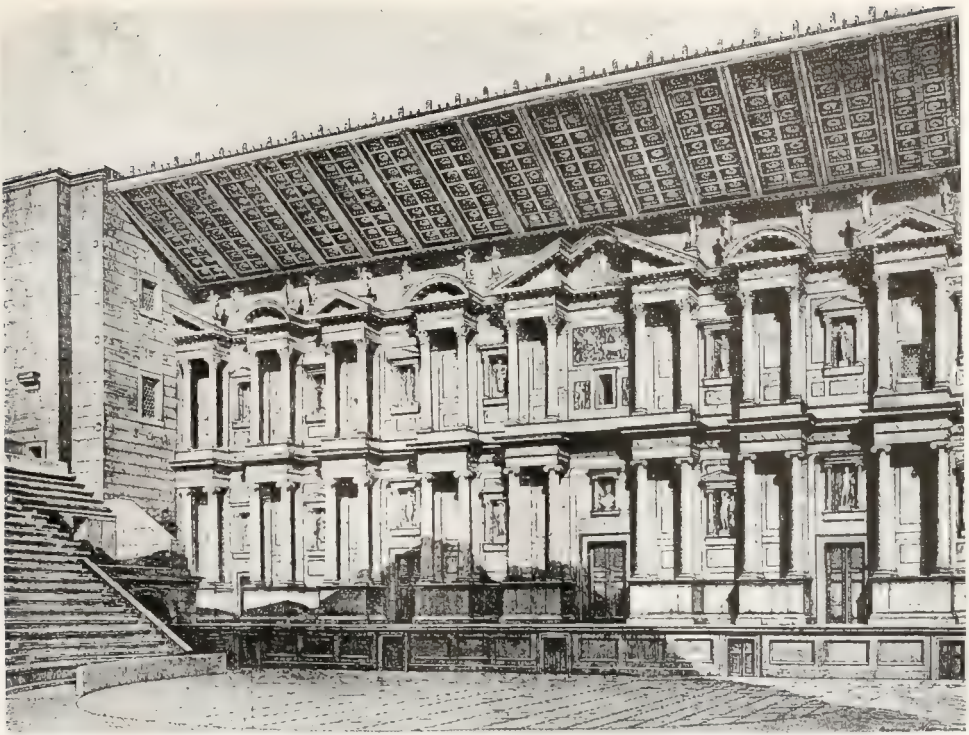
CHARLES KNAPP

One more point must be noticed before we leave the theaters at Pompeii described at the end of the first article in the last number of *Art and Archaeology*. The back wall of the stage (*scaena*) in the Roman theater was regularly pierced by three doorways. The stage-setting of a comedy (the Romans cared far more for comedy than for tragedy) called for a street, on which one, two, or three houses should be visible. The scenery was so arranged that the doorways of the houses called for by the play came opposite the doorways in the *scaena*. In each side-wall

of the stage there was, as one would suppose *a priori*, a wide entrance to the stage. A peculiar convention obtained with respect to the significance of these side-entrances to the stage—a convention useful indeed, since there were no programmes. If an actor entered by the side-entrance to the right of the spectators it was understood at once that he came from the city, probably from its Forum, within which the scene of the play was laid. If he entered by the side-entrance to the left of the spectators, it was understood that he was coming from foreign



FIG. 12. FAÇADE OF THE STAGE OF THE ROMAN THEATER AT ASPENDUS, ASIA MINOR.



From Lanckoronski, *Stadt Pamphiliens und Pisidiens*, I, pl. XXVII.

FIG. 13. RESTORATION OF THE STAGE OF THE THEATER AT ASPENDUS.

parts, via the harbor of the town in which the play was laid (ancient Greek travel, and hence the travel mentioned so frequently in the Roman plays, based all on Greek originals, was by sea rather than by land).

The theater at Aspendus, in Pamphylia, Asia Minor, is the best preserved of Roman theaters (fig. 11). There are, in the main part of the auditorium, thirty-nine rows of seats, divided into two parts by a *praecinctio*. Upon this *praecinctio* several *vomitoria* give from a *crypta* running round beneath the seats of the *media cavea*. The *parodoi* and the *tribunalia* are plainly visible; the *tribunal* is reached, in each case, by a special *vomitorium* from a covered corridor. Above the thirty-

nine rows of seats is a covered gallery, divided into fifty-three box-like compartments. Vitruvius directs that the top of such a colonnade shall lie in the same plane as the top of the *scaena*, the wall behind the stage, for the reason that the voice will then rise with equal power till it reaches the highest rows of seats and the roof. If the roof is not so high, in proportion as it is lower it will check the voice at the point which the sound first reaches.

The *scaena*, or wall at the back of the stage, was divided into three stories (the Romans were prone to divide high wall surfaces thus into three stories). The *scaena* was here, as always, richly decorated with columns and statues. The

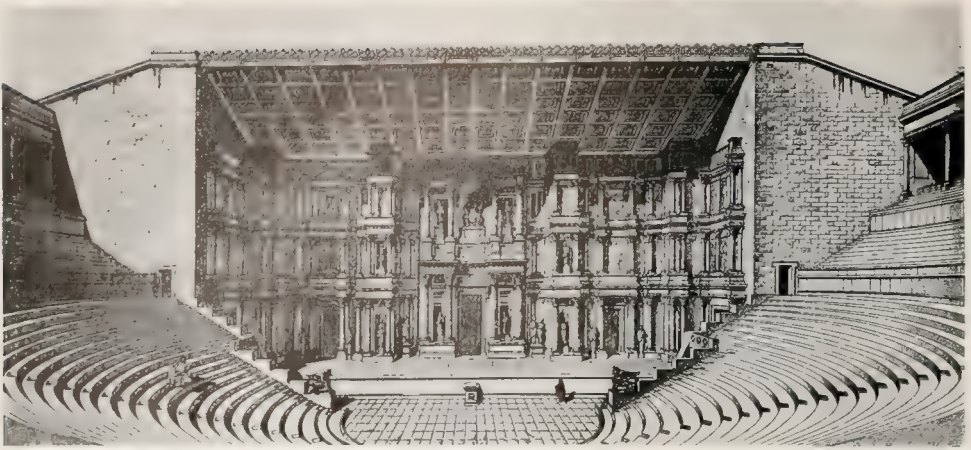


FIG. 14. RESTORATION OF THE STAGE OF THE THEATER AT ORANGE, SOUTHERN FRANCE.

theater, it must be remembered, served many purposes quite apart from the production of plays. In the theater large gatherings, for example, might be held for divers reasons. At such times the richly decorated *scaena* formed an attractive background.

In the theater at Aspendus we can still trace, high above the stage, the sloping line which marks where once the roof of the stage ran (fig. 11). Beginning at the top of the rectangular construction which forms the side of the stage (fig. 13) at the end nearer the auditorium, the roof sloped sharply downward to the *scaena*. Such a roof over the stage was prescribed for acoustic reasons. So too, for acoustic reasons, it was ordained that the floor of the stage should be of wood. This floor was called *pulpitum* or *pulpita*, a word whence 'pulpit' is derived, so that we have, etymologically at least, the connection between church and stage desiderated by so many worthy persons.

The great theater at Orange (Roman Arausio) in the southern part of France (fig. 14) was so well preserved that, twenty years or so ago, large portions of

the seats were reconstructed, the stage was remodeled, and performances by French actors, of ancient and modern plays both, have been given in this theater.⁶ The wall behind the stage (*scaena*) is well preserved. Behind that are the greenrooms, and the like, still in excellent condition. The wall (fig. 15) behind the greenrooms is 335 feet long, and 120 feet high (three-quarters of the height of the exterior wall of the Coliseum). The ruins of this splendid Roman theater dominate the town today as completely as the Roman power once dominated the territory in which the theater stands. Also in northern Africa at Dougga and Timgad there are well-preserved Roman theaters (figs. 16, 17),

The student of the Graeco-Roman theater, however, need not journey abroad to find tangible illustrations of the ancient theater. At Berkeley, California, on the grounds of the University of California, stands a beautiful Graeco-Roman theater,

⁶ For an account of such performances in 1894, see an article entitled "The Comedie Française at Orange," in *The Century Magazine* for June, 1895.

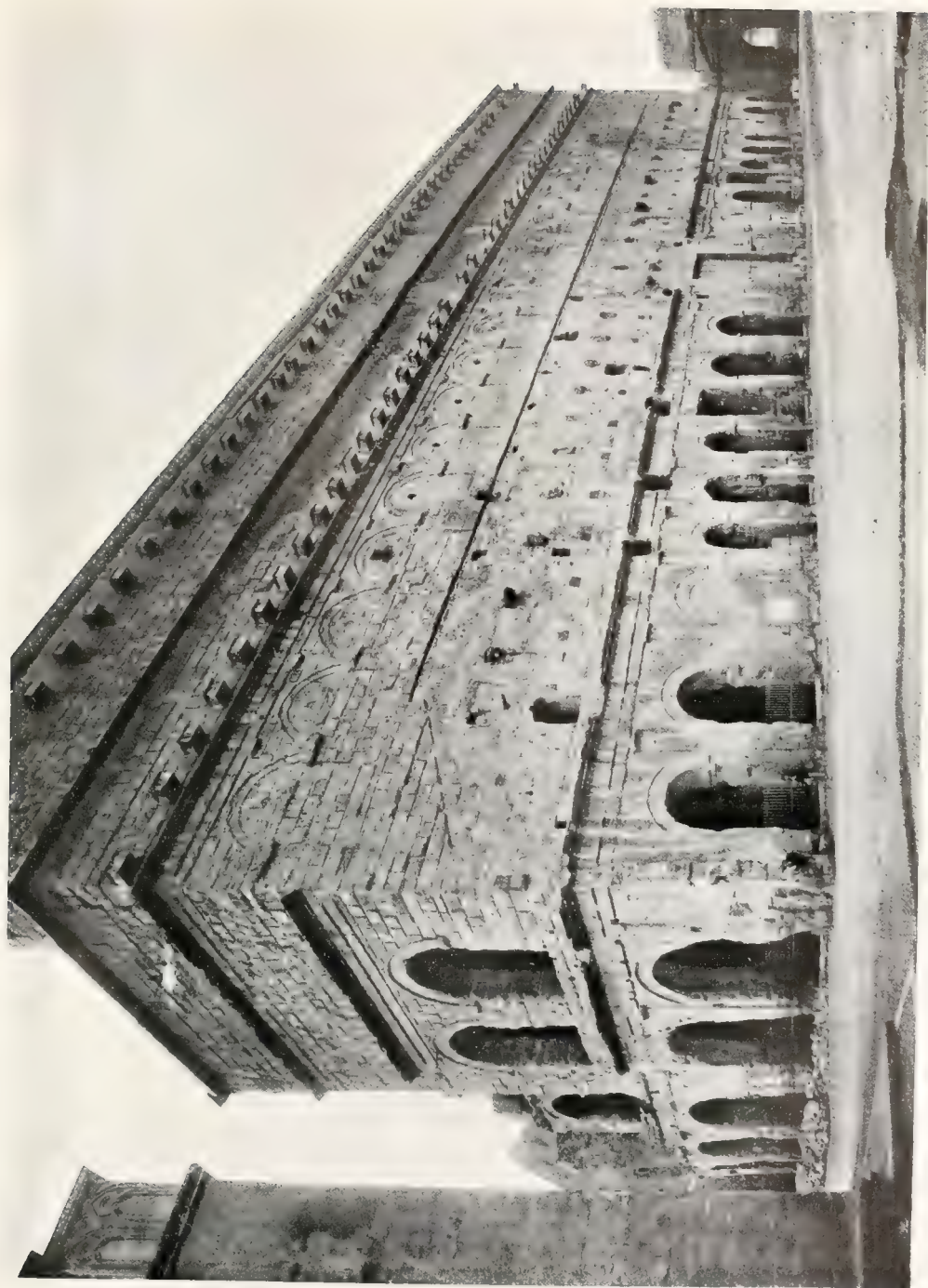


FIG. 15. THE ROMAN THEATER AT ORANGE, SOUTHERN FRANCE. EXTERIOR FAÇADE.

the gift of Mr. William R. Hearst (fig. 18). It is built against a hillside, in Greek fashion. The *parodoi* too are Greek; the orchestra is circular. The extreme diameter of the stone theater proper is 250 feet, but two tiers of wooden seats have been constructed beyond (above) the stone portion. There are two *præcinctiones*: of these the lower is 8 feet wide, the upper, between the top of the stone seats and the

portion of the seat and the remainder of the seat. The ordinary seating capacity is about 7,000; by crowding and calling the aisles into use this may be increased to 8,500. The stage (fig. 19) is 150 feet by 28. In the center its height is 7 feet; hence this stage, at this point, is too high for the Roman theater, too low for the Greek theater, as that is described by Vitruvius. The *parodoi* are not level, but

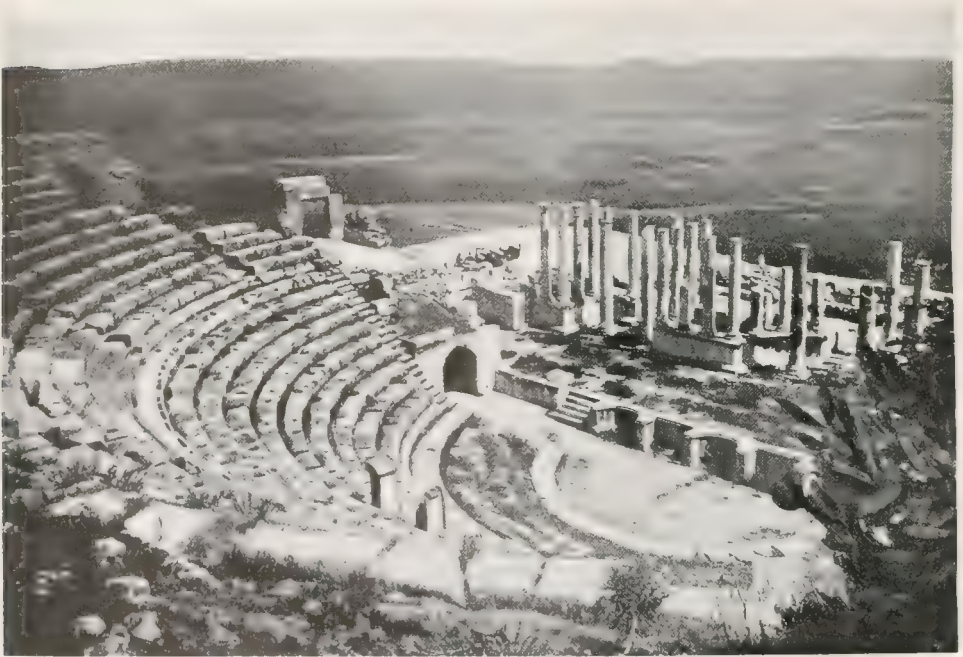


FIG. 16. ROMAN THEATER AT DOUGGA, NORTH AFRICA.

wooden addition, $7\frac{1}{2}$ feet. There are 11 *gradus* between the orchestra and the lower *præcinctio*: these are very low, so that chairs must be set here for spectators. Above, between the two *præcinctiones*, are 19 *gradus*, cut by 11 aisles into 10 *cunei* or sections. The seats are prodigally constructed, that is, there is no undercutting of the front of the seat, and no difference in level between the footrest

in the form of inclined planes or ramps leading down into the orchestra. To sum up, this theater is for the most part Greek; in its seating arrangements (in the orchestra) it is in part Roman; in the stage, it is neither Greek nor Roman.

Thus far we have dealt with the Roman theater-structure mainly as a receptacle, so to say, for spectators. We turn now to consider it with reference to the

production of plays. Our study must include the stage, the scenery, costumes, music, the actors, and the audience.

The stage-buildings may be divided into three parts: (1) the stage proper, the 'boards,' called *pulpitum* or *pulpita*; (2) the *scaena* proper, or permanent wall at the back of the *pulpitum*; (3) the *post-scaenium*, or portion behind the *scaena*, containing the dressing-rooms of the

of the stage. Such colonnades were attached to the Theater of Pompey at Rome. We may remind the reader of Vitruvius's two statements concerning the *pulpitum*: first, that it should be deeper than that of the Greek theater, because in the Roman theater all the performers play their parts on the stage; secondly, that it should not exceed five feet in height, else the senators and other distinguished personages who



FIG. 17. ROMAN THEATER AT TIMGAD, NORTH AFRICA.

actors, space for marshalling the processions for which the Romans had such fondness (compare the citation from Horace, pages 145-147, above), and the like. Vitruvius recommends that colonnades be constructed behind the theater, so that, when sudden showers interrupt plays, the people may have somewhere to retire from the theater, and that there may be room for the preparation of all the outfit

had seats in the orchestra would be unable to see what was being presented on the stage. The stage of the Large Theater at Pompeii is a little more than three feet in height, that of the Odeum of Herodes Atticus at Athens about four and a half feet. When the Dionysiac Theater at Athens was reconstructed by Phaedrus in the third century A.D., the stage was made four feet, seven inches high. The

stage was usually of great size. That of the Large Theater at Pompeii measured 105 feet by 20, that of the Odeum of Herodes Atticus 120 by 24, that of the Theater at Orange 203 by 50. It is interesting to note that the French, for the performances in the Theater at Orange, found it advisable to construct a stage much smaller than that of the ancient theater. Some scholars have seen in the great breadth of the Roman stage an explanation, at least in part, of the running scenes, so common in Plautus, that is, scenes in which slaves are described as running in hot haste across the stage, and yet consuming a long time to cover that space.

Of the height of the *scaena* and its decoration something has been said above (page 189), in the account of the Theater at Aspendus. The Theater at Orange and the Small Theater at Pompeii carry out the spirit of this injunction. At first the *scaena* was made of rough, unpainted boards. However, the custom of adorning the *scaena* became fixed at an early date, for in a temporary wooden theater erected by Aemilius Scaurus in 58 B.C. the *scaena* was divided into three stories, the lowest of which was adorned with slabs of marble; the middle story was lined with mosaics in glass, and the topmost story was built of gilded wood. 360 marble columns and 3,000 bronze statues graced this *scaena*. Lanciani (*Ancient Rome in the Light of Recent Discoveries*, 242) says the columns were of Lucullan marble. He continues:

No wonder that the contractor for the maintenance of public drains should have required from M. Scaurus a security against any possible danger of the sinking of the streets in the transportation of his columns and blocks of marble, so heavy were they.

Pliny the Elder expresses his astonishment that such splendor, especially the blocks of marble, should have been tolerated in a city which took it amiss that one of its richest citizens, the orator Crassus, adorned the atrium of his house with six columns of Hymettan marble, only 12 feet high.

Vitruvius divides scenery into three classes: tragic, comic, and satyric. According to his description, the prominent features in a tragic setting were columns, pediments, statues, and other signs of regal magnificence—in a word a palace and its accessories (or a temple). In comedy the setting represented one or more private houses with projecting balconies and windows overlooking the street. The setting of a satyric drama, or play in which satyrs and the like appeared, comprised trees, grottoes, mountains, and “other rustic objects delineated in landscape style,” says Vitruvius.

In 17 of the 25 extant tragedies of Sophocles and Euripides the scene is laid in front of a palace or a temple. In these tragedies the general character of the scenery required would be such as Vitruvius describes. How easily such scenery was supplied may be seen from the fact that the *scaena* of the Theater at Berkeley has in itself served admirably as proper setting for performances of the *Birds* of Aristophanes (fig. 18), the *Eumenides* of Aeschylus, and the *Antigone* of Sophocles (fig. 19). So the simple background erected in the Harvard Stadium in 1906 for the performance of the *Agamemnon* of Aeschylus (fig. 20) met all the requirements of the play. This background consisted in the main of a straight wall, adorned with simple pilasters. In front of the single door was a porch-like structure formed by four columns set a few



FIG. 18. SCENE FROM THE BIRDS OF ARISTOPHANES PERFORMED BY STUDENTS OF THE UNIVERSITY OF CALIFORNIA AT THE DEDICATION OF THE GREEK THEATER, SEPT. 17, 1903.

feet from the door and carrying a pedimental or gable-like structure. So also the theater at Bradfield College in England (figs. 21, 22) was well adapted to a recent performance of the *Alcestis*. At Rome, it must be remembered, the details of scenery, costume, and the like were wholly Greek. It will be convenient to note here that in the one satyric drama which has come down to us the scene consists of a country region, with the cave of Polyphemos in the center.

In Graeco-Roman comedy the action, in the great majority of the plays, took place on the public street, before one or more private houses.⁷ The *Captivi* of Plautus requires but one house; the *Phormio* of Terence calls for three. In the *Menaechmi* of Plautus, which was acted some years ago, in the original, by the students of Barnard College, two houses are needed. In the Graeco-Roman theater all the events of the play went on in the open; interior scenes were never represented. In the *Antigone* of Sophocles, Antigone calls her sister Ismene out of the palace, that *alone* Ismene may hear the decree of Creon with respect to the burial of their brothers. The real reason for Antigone's act is that the poet cannot picture the sisters as talking within the palace. In the *Mostellaria* of Plautus Philematium completes her toilet on the street; later in the same play there is a drinking-bout on the street. In the *Miles Gloriosus* of Plautus (597, 609-610) Palaestrio, Pleusicles, and Periplecomenus hold an important secret conference on the street. At right angles to the main street a lane, known as an *angiportum*,

sometimes, if not always, ran back between the houses. By this *angiportum* access was had to the back or garden part of the houses, or to the country (the *rus* that figures so largely in the Roman comedies); by the *angiportum*, again, an actor might leave the stage and return to it by a roundabout route, as Davus does so cleverly in Terence, *Andria*, 732-746. The *angiportum*, finally, was a favorite place for eavesdroppers. One and the same scene served for all towns alike. In the *Menaechmi* of Plautus, 72-73, the prologist says, "This city is for the present Epidamnus, while this play is on: when another play shall be acted, it will become another town." In the prologue of the *Truculentus* of Plautus the text is sadly corrupt: yet it is clear that the speaker of the prologue is saying that the stage represents Athens "so long as we are acting this play." This implies, it would seem, that the scenic resources of the Roman theater were after all not very elaborate or at least that the scenic artists were not very precise in delineation of landscapes. Compare, too, what is said in the next paragraph about change of scenery.

The scenery consisted of painted boards. If there were three houses in the scene, the house-door was set in each case opposite the door in the *scaena* (see above, page 187). If only one or two houses were required, we may suppose that one or two doors in the *scaena* were kept closed. Changes of scenery were infrequent. No extant Roman play requires such change. In only one extant Greek tragedy, the *Ajax* of Sophocles, is a change of scenery necessary, from a modern point of view. Part of the action is laid before the tent of Ajax in the midst of the Greek host before Troy, part (the suicide of Ajax) on a lonely stretch of shore.

⁷ Throughout the remaining pages of this paper the illustrations will be taken mainly from Roman comedy, partly because of limitations of space, partly because the Romans so strongly preferred comedy to tragedy.



FIG. 19. STAGE OF GREEK THEATER AT UNIVERSITY OF CALIFORNIA. STAGE SETTING FOR RECENT PERFORMANCE OF 'ANTIGONE' BY MARGARET ANGLIN.

Yet, when this play was produced in New York City some years ago by resident Greeks, no attempt was made to change the scene. Ajax slew himself in one corner of the extremely small stage, a short distance only from the place where all the preceding action of the play had gone on. The audience, however, felt no difficulty. The unfamiliarity of a modern audience with Greek and Latin of course forces the audience to strain its attention on what is actually happening on the stage, and leaves it little or no time for criticism of such matters as the failure to change the setting in the Ajax. So far as I know, there were no complaints when, at the performance of the Phormio at Harvard in 1894 there was no real *angiportum*, though one is demanded by the play; the painter, by a skilful use of perspective, had created the illusion of such an *angiportum*, a copy of the Street of the Hanging Balcony at Pompeii. The eavesdropper merely stood before this painted street: yet no one, so far as I know, complained. The ancient audience, on the other hand, demanded far less in the way of illusion than we moderns have learned to expect; a true comparison, in this regard, lies between such an audience and the audience of Shakespeare's time, not between us and the ancient Greek or Roman audience.

That changes of scenery did occur, however, is shown by the fact that Vitruvius describes the devices used to effect such change. The painted boards in front of the *scaena* were so arranged that they might be drawn asunder and shoved out of the way. Such scenery was called *scaena ductilis*, "a drawable scene," "movable scenery." When several plays, laid in different places, were to be given in succession on one day, it would be a simple matter to set them all before the

performances of the day began, and then, at the proper moment, to withdraw the front scene and display the scene behind, previously all set up. On the sides of the stage, connected in some way with the scenery at the back, were arrangements called by the Greeks *περίακτοι*, by the Romans *scaenae versiles*, "revolvers." These were large triangular prisms revolving on a socket or base, after the fashion of a modern revolving bookcase. Upon the three faces of the prism were painted different pictures, arranged, however, so that the particular face which for the moment was turned toward the spectators matched the back scene. To both kinds of *scaenae* or scenery Vergil alludes, in *Georgics* 3.24, the passage referred to above (page 145). If a partial change of scene was desired, it might be effected by turning the prisms; a complete change could be made by simultaneously turning the prisms and removing the back scene. Before the play began the scenery was hidden by a curtain; as set forth above (page 145), this was lowered when the play began, raised when the play was over.

There were arrangements also by which personages—e.g., gods—might appear in mid-air, or might come up from the nether world. The arrival of gods was accompanied by stage-thunder; a striking instance is to be found in the *Amphitruo* of Plautus, 1053 ff.

From various passages in the plays of Plautus and Terence and from ancient vases we get hints of the costume and make-up of actors. Professional costumers, known as *choregi* or *choragi*, supplied everything needed for the equipment of actors. The *senex* or old man is regularly white-haired; one is described as knock-kneed, large-paunched, fat-cheeked, short, with black eyes, and

long jaws, and rather flat-footed; another is white-haired and white-bearded; most, if not all, old men in the plays carried a staff or cane, with a crook handle. Philocrates, a young man in the *Captivi* of Plautus, is thin-faced, sharp-nosed, pale, black-eyed, with hair in curls and ringlets. The young men regularly had dark hair,

setting forth from home to meet a slave from another household, and fearing that this other may pass him on the way, calls to those within his house, "If any red-head comes looking for me" The other, who has just arrived, overhears him and cries, "There, there, that will do: he's here!" Red hair,



FIG. 20. PERFORMANCE OF AESCHYLUS' AGAMEMNON IN THE HARVARD STADIUM AT CAMBRIDGE, MASS.

and plenty of it. In the *Pseudolus* of Plautus the slave Pseudolus is red-headed, with a paunch, thick-ankled, swarthy, large-headed, sharp-eyed, red-faced, and with huge feet. The huge feet are, however, an abnormal feature, for by them, rather than by the rest of the description, Pseudolus is instantly identified. In the *Phormio* of Terence the slave Geta,

then, belonged regularly to the slave. In the *Miles Gloriosus* of Plautus arrangements are making whereby someone is presently to masquerade as a sailor or skipper. Here are the orders covering the plan:

Come to us garbed as a skipper. Wear a sea-hued broadbrim, and a sea-hued cloak. Have this cloak fastened on your

shoulder, so as to leave the arm bare. Pretend to be a sailor. You can get your make-up at the house of our old friend here: he has fishermen slaves.

The traveller coming from foreign parts wore a *petasus*, or broadbrimmed hat; sometimes this hung down his back. In the *Trinummus* of Plautus the trickster wears an extraordinarily wide *petasus*. Charmides, who is watching him, cries, "By Jove, yon fellow is of the mushroom brood: he hides every inch of him with his head." A character common in the plays is the *miles* or *miles gloriosus*, the braggart captain who boasts forever of his (imaginary) exploits as soldier. He wears a *chlamys* (a kind of Greek cloak), a *petasus*, and a sword.

Most of the plays are laid in Athens. A non-Athenian costume is recognizable at sight. In the *Poenulus* of Plautus, Hanno, a Carthaginian, appears (this play is not laid at Athens, but at Calydon in Aetolia). His costume is recognized at once as Punic by Milphio, the slave, and his master Agorastocles. Hanno evidently wears no *pallium*, or cloak; his long tunic has long hanging sleeves. One of the characters says Hanno is garbed as a woman. In a word, the comments on Hanno's costume are such as, in a certain type of modern comedy or farce, we should hear on the costume of a Chinaman.

In the later days of the Roman theater the most characteristic feature of the actor's make-up was the *persona*, or mask, fashioned of terra-cotta. In the best days of the Roman drama, however, the days of Plautus and Terence, masks were not used. Grease paints, wigs, etc., then sufficed. The masks, when adopted, about 115 B.C., were the conventional masks of the Greek stage. For each important personage in tragedy a mask was evolved; it is said that actors studied

the lines of the traditional mask as closely as they did the lines of the play itself. For comedy, 44 types of mask were developed, 9 for old men, 11 for young men, 7 for slaves, 3 for old women, and 14 for young women. As an actor came on the stage the audience could tell at once, by costume and mask, especially the latter, what rôle he was to play. All this, grotesque as it may seem at first to us, was, in the absence of programmes, helpful to the ancient spectator.

Some details concerning masks may be given. Miserly old men had close-clipped hair; soldiers wore huge manes. A dark, sunburned complexion was sign of rugged health, and so was given to soldiers and country youth. A white complexion showed effeminacy; a pallid (i.e. sallow or yellow) complexion gave evidence of ill health or showed that the wearer was suffering from the ravages of love. The eyebrows were strongly marked and characteristic. When drawn up they denoted pride, impudence, or wrath. The old father, at one time ablaze with wrath, at another brimful of affection, had one eyebrow drawn up, to denote wrath, the other in its natural position; and he kept that side of his face to the spectators which had the eyebrow in keeping with his temper of the moment. Old men and parasites had hook noses; country youths had snub noses.

In the days of Plautus and Terence plays were not divided into acts; they were acted through without pause. Once only in our extant plays is there reference to a break in the acting made by music. In *Pseudolus* 573-573 A, at the close of what we shall call an act, *Pseudolus* says: "I will go forth; meanwhile the flute-player will be here and will minister to your pleasure." *Pseudolus* appears presently at 574, to open the very next scene.

For music in Roman plays we have, however, quite apart from this single reference in the extant plays, plenty of evidence. The evidence finds its most interesting form in the representations which have come down to us, from Roman days, of actual scenes in comedies. These show the musician (regularly there is but one musician, a woman) playing the double *tibiae*, an instrument resembling the flute. The flute-player appeared on the stage with the actors. When the *Phormio* of Terence was produced at Harvard in 1894, sometimes one, sometimes two flute-players appeared on the stage with the actors. At the performance of the *Agamemnon* of Aeschylus at Harvard in 1906 (fig. 20) one flute-player appeared with the chorus, in the orchestra. In neither case, however, did the visible musicians play a note: the music was supplied by hidden performers. The musical accompaniment for Roman plays was the work of slaves; the making of music, as author or player, was beneath the dignity of a true Roman.

A few words must be said about the actors. Among the Romans the actor or participant in any spectacle on the stage, especially if he appeared for money, lost all civil rights. Actors, then, were ineligible to hold office. We may recall the instructive story told of Decimus Laberius, the writer of mimes, compelled by Julius Caesar to act in one of his own productions. When Laberius came down from the stage, Caesar gave to him a gold ring and 400,000 sesterces. The 400,000 sesterces were the property qualification necessary to the status of *eques*; the gold ring was worn by the *eques* as outward evidence of his status. By these gifts, then, Caesar was restoring to Laberius the equestrian status he had lost by appearing as actor. With the son of an actor or actress not

even the great-granddaughter of a senator, in the male line, could contract a lawful marriage. Originally magistrates had the right to scourge actors whenever and wherever they saw fit, but Augustus limited this right to the time of the *ludi* and to the theater itself. Yet Augustus exercised a strict supervision over actors; he caused one actor to be beaten with rods through the three theaters, and another, on complaint of a praetor, to be scourged in the atrium of his own house, the general public being admitted to the spectacle. Naturally, in view of what has been said, actors were in general men of inferior station, slaves, or freedmen. Such free-born persons as appeared on the stage were not Romans, but foreigners—Greeks, Asiatics, or Egyptians. Still, distinguished actors sometimes attained a high place in public esteem, even though their political disabilities were not removed. In comedy Q. Roscius Gallus, and in tragedy Claudius Aesopus, contemporaries of Cicero, achieved enviable reputations and amassed great fortunes. In his speech *Pro Archia* Cicero says:

Who was not deeply moved lately when he heard of the death of Roscius? So perfect was his art, so charming his grace, that one felt he should never have died. By the mere movements of his body he had won from us strong affection.

In Terence's time L. Ambivius Turpio had been famous.

The famous "rule of three actors," which scholars long insisted had governed the distribution of rôles in Greek plays, so that all the rôles of a Greek play, however numerous, were divided, they held, among three actors and only three, had no meaning for the Roman theater.⁸ It has

⁸ Its applicability to the Greek theater, at least that of the best days, has recently been vigorously challenged by an American scholar.

been held that four plays of Plautus require at least four actors; ten plays require five actors; two require six actors. So three plays of Terence require six actors.

One last point may be noted here. In all kinds of Roman dramatic performances, except the mime and the pantomime, all the rôles were taken by men. The Romans themselves vigorously assail

temporary evidence in the second prologue to Terence's *Hecyra*:

And now for my sake give ear to what I am about to ask. I am bringing before you again the *Hecyra*, which I have never been suffered to act in peace and quiet. When first I tried to act this play, I had no chance, for the excitement about some prize-fighters, the noise of parties forming for that show, the confusion and the shrieks



FIG. 21. THE GREEK THEATER OF BRADFIELD COLLEGE, BERKSHIRE, ENGLAND.

the immorality of the mime and the pantomime.

It remains to consider the audience. Admission to theatrical performances was free to all classes of the community, except at first to slaves and foreigners. Later, slaves, too were admitted, and of course foreigners; slaves in attendance on their masters cannot long have been excluded. For the presence of women in the theater as early as the time of Terence (that is, before 160 B.C.), we have con-

of the women drove me off before I had half finished. I tried it again. You liked the first part, when suddenly a report ran through the theater that a gladiatorial exhibition was to be given that day. Off flew the spectators, shouting, hustling, fighting to get places at the gladiatorial combat. I had a second time to give way. Now there is no crowd; now there is silence and quiet, no counter-attraction; a chance has been given to me at last to act my part, and to you to honor the author whose play I am seeking to produce. For my sake be silent and

listen, that he may have the heart to write other plays, and that it may pay me to learn new plays and produce them, at my expense, for your amusement.

The speaker was the famous actor and stage-manager, L. Ambivius Turpio.

The prologue to the *Poenulus* of Plautus is exceptionally good:

Be silent and hearken unto me, and sit ye quietly on the benches—such are the orders of General, General—General what you do think? General Stagemanager—orders meant both for those who came hungry and for those who breakfasted before they came. Those who ate first were by far the wiser; those who came hungry must fill themselves with the plays.⁹ If a man has anything to eat, it's the height of folly to come here on an empty stomach, to listen to us. Arise, Sir Herald, and proclaim silence. I've been waiting to see if you knew your duty. Lift up your voice, exert it well: it is your voice whereby you get your living. If you don't shout out now you'll have a chance to die by and by of silent starvation. Let not the ushers move about before my face or conduct anyone to a seat while an actor is on the stage. Those who slept too long, and so came late, ought either to stand up or to shorten their sleep. Let not slaves block up the way and so cheat freemen out of their places. Women that have nursing babies should look after them at home, and not bring them to the play, lest the nurses themselves get thirsty and the babies die of hunger, or else, through hunger, bleat like kids. Let the women look on in silence, let them laugh quietly, let them keep from droning away in their sing-song voices, let them put off their conversation till they get home, lest they be a plague to men here as well as in their own homes.

Since the whole population was at liberty to come, free of charge, the theaters were constructed to accommodate large throngs. Yet the statements made in ancient writers (and frequently repeated

in modern books) of the vast numbers of seats in ancient structures, theatrical, amphitheatrical, circensian, are much exaggerated. Pliny the Elder declares that the *Theatrum Pompeii* seated 40,000 persons. This Ch. Huelsen, the distinguished German archaeologist, refuses to believe. He calculates that this theater could seat at most 17,500, the *Theatrum Marcelli* 9,000 to 10,000¹⁰. The Large Theater at Pompeii could seat 5,000. Though these figures come far short of Pliny's, they nevertheless prove the enormous size of the ancient Roman theaters.

That the audience was anything but quiet and orderly appears from the prologues to the *Hecyra* and the *Poenulus*, already translated in part (pages 202–203). We find similar appeals in the prologues to many other plays. For a much later date we have Horace's testimony (page 145). The audience was not slow to express its approval or disapproval. Actors and actresses were at times hissed off the stage. Much noise was due, no doubt, to the hired claque; the prologue to the *Amphitruo* of Plautus gives ample evidence of the existence of such a claque.

One source of disorder remains to be noted, the interchange of remarks between actors and spectators. Of this there is space to mention but two examples. In the prologue to the *Captivi* of Plautus, the prologist, after outlining

¹⁰ The basis of his calculations of the seating capacity of the theaters, and of the Coliseum is the number of linear feet of seating-space available. If this number could be calculated exactly (the condition of the ruins unfortunately makes this impossible), it would be easy to get the total of seats by allotting 16 inches to each spectator (see above, page 147). Anyone who has ever been at pains to check up popular or newspaper conceptions of the seating-capacity of modern buildings, ball-grounds, etc., will put no faith in ancient estimates of seating capacity.

⁹ Note the plural here.

the somewhat intricate plot of the play, says to the spectators, "Have I said enough? Do you understand the plot?" They answer in the affirmative, all save one, for the prologist exclaims, "By Jove, there's a man in the back who says *No*. My good sir, come nearer. If you can't find room to sit down, you can

What? I know nothing, I see nothing, I go blindly, I cannot tell whither to go or where I am or who I am. I pray you, spectators kind, help me, help me, and show me the man who stole it. (Follows a voice from the audience:) What's that you say, sir? I'm resolved to trust *you*; I know by *your* face that *you* are an honest man. What's that you say? (Then to the other spectators.) What's the matter?



FIG. 22. SCENE FROM THE ALCESTIS OF EURIPIDES, AS GIVEN IN THE GREEK THEATER OF BRADFIELD COLLEGE, BERKSHIRE.

find room to *walk*" (there is a play on words here: *walk* is meant to suggest "walk out of the theater"). In the *Aulularia* of Plautus the miser, who has just lost the pot of gold he had been jealously guarding, rushing on the stage in wild excitement, cries:

I'm dead, I'm killed, I'm slain! Whither shall I run? Hold! Hold! Whom?

What are *you* laughing at? I know *you*: I know there's many a thief here, many a wolf in sheep's clothing. (Then to the one honest man:) What, what? None of these spectators has it? You've killed me. Tell me, who has it, who has it? You don't know? Ah me, poor luckless wight, I'm slain, I'm killed, I'm dead!

Columbia University.

AN INFERNAL POSTAL SERVICE

WILLIAM SHERWOOD FOX

THERE was a time, psychologists tell us, when man could not say, "I am I, and my neighbor is himself."

Through this lack of a sense of personality his conduct under the treatment meted out to him by his neighbors was scarcely more than a mechanical reaction. But the time did come at last when he realized that he was a personal being apart from others of his kind. Consequently a radical change took place in the nature of his reactions; they were now consciously directed towards the personal source of the treatment and took the form of a show of thanks or of resentment. Out of the former—the wish to return good for good—developed the blessing, while out of the latter developed the curse, two institutions of world-wide range but particularly characteristic of the Orient. With the curse only are we concerned here.

Often one's enemy was hedged from direct injury by distance, walls, or bodyguards. All the aggrieved could do was to wish and wish *and wish* for harm to befall him. Perhaps in the frenzy of frustrated desire he would rehearse on a clay or waxen image the violence he would like to visit on the living foe. By a strange coincidence the foe fell ill and died. With a great *tour de force* of reason he concluded that this was the result of his dramatic wish. The many advantages of this method of secret murder appealed to him and he accepted it as an article of life. The curse was now an institution.

But man is a creature of short-cuts. Soon he asked himself, "Why should a solid image be essential?" His answer

was the use of outline sketches on the flat. Later he asked, "Why need even a sketch, if the name of a man is the man himself?" In reply he wrote the name of his foe on a potsherd, or a fragment of metal, or a shred of papyrus, and visited his wish upon it, for it was now indeed the foe's very person.

At this point in the development of the curse we first observe it among the Greeks. Whence they derived it we may never know, yet probability points to the Semitic Orient and Egypt as the sources of the leading influences. These coming into contact with the native magical practices of the early Hellenes, produced the remarkable hybrid, the Greek curse-tablet—*κατάδεσμος* or "binding down." Emigrating Greeks brought the practice with them to the shores of Italy, where it in its turn was crossed with native Italic magic to produce the form of curse-tablet peculiar to Italy—*defixio* or "pegging down." Now it can be seen at a glance that these two national types of curse-tablet are only varieties of one and the same species. To the species alone we purpose to confine our attention, but in order fully to understand it we must constantly bear in mind that it is one of the great family of magical practices and can be explained only in the light of its family history.

The simplest form of the curse-tablet is a roughly rectangular sheet of lead of about the area of half a dozen postage stamps. This had inscribed, or more correctly, incised upon it the name of an enemy, and was originally thrown into some body of water or into a grave. In Greek lands several large deposits of these

have been found in dried-up wells or opened graves. In this easy and clandestine fashion the resorter to magic drowned or buried his enemy, as the case may be, not in symbol but in fact. Moreover, the death-stroke of the curse was supposed to reach past the mortal body to the very soul and to dispatch it, too, to the end of time. In the later period of the practice the spirits of those drowned at sea, or of the dead within the tombs in which the leaden tablets were cast, were brought in some mysterious way to communicate the wish of the curser to the gods of the lower regions, who were bound by the very nature of magic to put the curses into effect. In other words, the layer of lead was a letter, as it is actually called in one tablet; the grave or well was the letter-box in the nether postal service; the spirits of the departed, especially of those who had died violent or premature deaths, were the postmen; and the infernal gods were the receiving correspondents. To continue the figure—not too modern either for an ancient custom—the proper incantation of a formula when the letter was consigned to the box was tantamount to a special stamp insuring prompt delivery and an equally prompt reply. That this means of wreaking vengeance on a foe was not an idle routine but was believed to be thoroughly efficient is made clear by the fact that it was a crime before the law to resort to it.

The most highly developed form of the curse-tablet is exceedingly complicated and has the marks of studied organization. The simple form we have just surveyed was such that even a fool or wayfaring man could use it effectually without training. The use of the elaborated form, on the contrary, was confined to those who had been tutored by experts in the magical liturgies. Further-

more, this professional class, fearful of a shrinking of their revenues, after the manner of the master soothsayers at Philippi, took great care that the layman should know as little as possible of their craft. In brief, they managed to secure a monopoly in magical operations, constituting themselves a sort of Magic Trust Company which had as the main clause of its charter, so to speak, the artificial intricacy of its formulae. The extent of the possibilities of their business may be readily grasped if we accept at its face value the word of an authority on ancient eastern life:

The belief in magic penetrated the whole substance of life . . . constantly appearing in the simplest acts of the daily household routine, as much a matter of course as sleep or the preparation of food.

We shall now consider one of these complicated formulae, choosing as the most suitable for our purposes one of the five Roman tablets of the period of Julius Caesar that are now in the Archaeological Museum of the Johns Hopkins University. A condensed translation would run on this wise:

Good and beautiful Proserpina (or Salvia, shouldst thou prefer), mayest thou wrest away the health, body, complexion, strength, and faculties of Plotius and consign him to thy husband, Pluto. Grant that by his own devices he may not escape this penalty. Mayest thou consign him to the quartan, tertian, and daily fevers to war and wrestle with him until they snatch away his very soul. Wherefore, I hand over this victim to thee, Proserpina (or, shouldst thou prefer, Acherusia). Mayest thou summon for me the three-headed hound Cerberus to tear out the heart of Plotius, and mayest thou pledge thyself to give him three offerings—dates, figs, and a black swine—should he finish his task before

the month of March. These offerings, Proserpina, I shall entrust to thee as soon as thou hast made good my vow. Proserpina Salvia, I give thee the head of Plotius, the slave of Avonia, his brow and eyebrows, eyelids and pupils. I give thee his ears, nose, nostrils, tongue, lips, and teeth, so he may not speak his pain; his neck, shoulders, arms, and fingers, so he may not aid himself; his breast, liver, heart, and lungs, so he may not locate his pain; his bowels, belly, navel, and flanks, so he may not sleep the sleep of health; his thighs, knees, legs, shanks, feet, ankles, heels, toes, and toe-nails, so he may not stand of his own strength. As Plotius has prepared a curse against me, in like manner do I consign him to thee to visit a curse on him ere the end of February. May he most miserably perish and depart this life. Mayest thou so irrevocably damn him that his eyes may never see the light of another month.

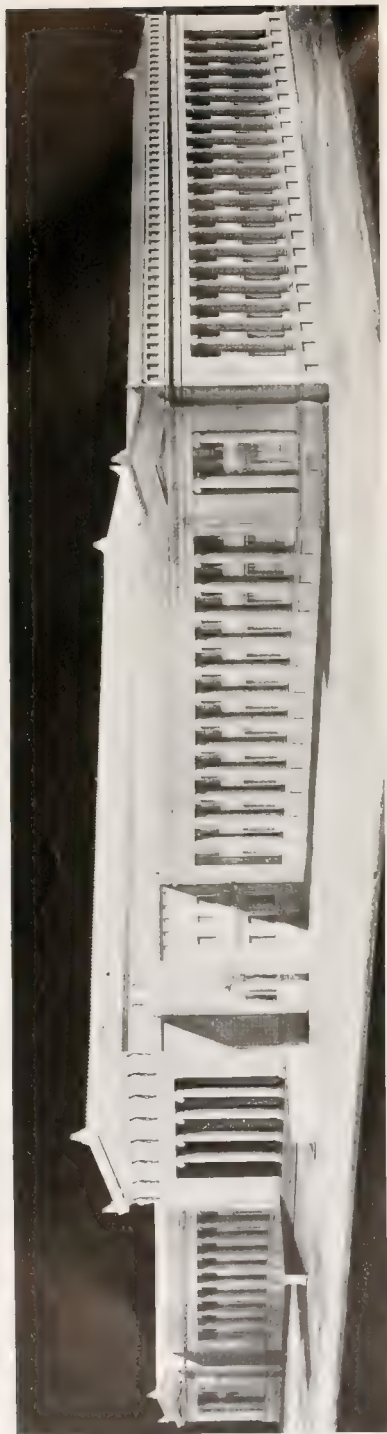
A study of the plan of this curse throws much light on the methods of the ancient magician. First, the Queen of Hades is invoked, care being taken to use her real essential name, for this, as opposed to a nickname, inextricably bound the god, willy nilly, to the speaker's service. The nether queen is now coerced, though under the inoffensive guise of prayer, to cast a series of veritable Egyptian plagues on the hapless victim. In a most diabolically systematic manner these are told off one by one. Their full tale is calculated to imbue with pain every significant feature of the living man's anatomy from crown to toe. The next conspicuous item is the presence of precautionary clauses: not till the goddess "makes good" will the fee be paid, and the petitioner in naïve retaliatory spirit metes out his curse as the curse has been meted out to him. The formula concludes with an impressive recapitulation, the purpose of which is to leave no doubt that the victim is destroyed, body and soul, to all etern-

ity. As a sort of duplicate surety the document was folded, probably to enclose the victim's soul. An iron spike was then driven through the metal so as to pierce the contained soul. This was the process of defixion which has given the practice its name.

Between the simple and complicated types which we have investigated, lay a multitude of types of all degrees of organization. To get a clear vision of the scope of their usage, transport yourself for a moment into the remote past. Are you urging a suit at law? Resort to your magic tablet, cause your adversary's tongue to stumble, and steer the verdict to yourself. Is Aeschines hateful to you? Then defix him summarily and silence him forever. Does some fair Virginia spurn your suit? Only prepare your irresistible tablet and she must soon be yours. Have you staked your money on the blue in the races? Pay the sorcerer his fee and with a tablet he will weaken the knees of the horses of the red and green. In fine, have you lost your cloak and suspect a thief? Curse him roundly and your cloak will be returned. These instances are far from being imaginary pleasantries: they are faithful representations of several distinct types of extant curse-tablets.

Our first impulse is to smile at this ancient credulity. Ancient? Why, only about a hundred years ago a lady of the English court sought to make away with the reigning sovereign by means of a waxen image stuck full of needles. Disraeli is said to have made a practice of writing the names of enemies on slips of paper which he would lock in a drawer. The enemies so treated, the story adds, had the strange habit of being snuffed out politically soon after.

Princeton University.



WE present as the fourth of our series the proposed new building of the Field Museum in Chicago. For the details that follow we are indebted to the architects, Graham, Burnham and Company of Chicago.

The Field Museum of Natural History will be a building about 350 feet wide by 700 feet long, consisting in its general arrangement of a great central hall, or nave, flanked by transverse exhibition halls on both sides, these exhibition halls being again united by transverse exhibition halls at each end. The building will contain three stories and basement, the entire structure being devoted to exhibition purposes, except the basement and third floor which will be used as working space for the scientific staff of the institution. The main central hall rises the entire height of the building, the rest of the structure being divided into stories.

The exterior, of Georgia white marble, about 80 feet high, is treated with a monumental order of Greek Ionic architecture, the principal fronts being divided into a large pedimented central pavilion and two long wings terminated by smaller pavilions at each end.

The main motives of the building are inspired directly by the Erechtheum on the Acropolis at Athens. This fine example of the Ionic order has been followed very closely in the Field Museum, every detail of which has been carefully studied in comparison with the corresponding work in the Erechtheum which was frankly accepted as the prototype to govern the design. One of the principal features of the building is the terrace, about 50 feet wide, extending all the way round the building and rising about 6 feet above the surrounding territory.

M. C.

THE MARBLE FAUN

(After Praxiteles. See Frontispiece)

EYELIDS half drooped in tender pensiveness,
Half-parted lips whereon a smile doth play
With half-blown thought—as each were fain to stay,
Lithe limbs at rest, yet less from weariness
Than from some sweet extreme of happiness.

From thy young mouth almost divine the flute
Thy cunning hands contrived, is just withdrawn,
Here where thou leanest, half brother to the faun,
A moment pausing—from what swift pursuit?
Ah! what was it that made thy music mute?

What forest secret didst thou just surprise
In purple shadow or leaf-filtered light?
What wondrous half-snared beauty or delight
Is this thou broodest o'er with dreaming eyes—
Thy recognition tempered with surmise?

Was it some woodland vagrant shy and dear,
From out the fragrant thicket strayed
To the beguilement that thy music made?
Some young-eyed nymph between the trees dared peer,
And thou forgot'st to pipe when she drew near?

Or dost but ponder, Sweet, some dream unseen,
Born of a furtive strain of thine own melody,
That holds thee now in smiling reverie?—
Beauty bewild'ring, ineffable, serene,
That never, e'en by thee, beheld hath been?

Ah ponder, Pensive Melodist, fore'er,
Entranced in such grave sweet perplexity,
Though never may'st thou solve the mystery,
Nor lure the Beauty Fugitive from where
It dwells so teasingly aloof and fair!

To bring it near thou need'st not pipe again,
For to thy young limbs' curves has passed the grace,
The deep enchantment of the old high race
Of Loveliness and Dream that woke thy strain,
And now for us immortally remain!

Melody and Vision, ours once more!
And all the rapture thou wert wont to know
Wand'ring in woodlands of the Long Ago—
While thou dost o'er thy precious secret pore,
Still shall they us enspell—as thee of yore!

Anna Blanche McGill

PROBLEMS OF THE TWIN CUPS OF SAN JUAN TEOTIHUACAN, MEXICO

The ruined city of San Juan Teotihuacan lies at the base of the hills in the northern margin of the Valley of Mexico. After the lapse of four hundred years of European occupancy the vast pile remains a mystery as to people, culture, and period almost as deep as at the period of the Conquest. Even many of the minor relics of art scattered among the débris of the city and turned up by the plow in great numbers afford interesting problems for the archaeologist. The multitudes of little terra-cotta heads have been discussed by Mrs. Nuttall and their probable use suggested. Along with these are found many minute earthen receptacles—twin cups—as shown in figure 2, which, like the heads, must have had a ceremonial use.

Among the principal deities of Mexico were those of water, fertility, and harvest.

Figures of these, especially of the maize goddess (fig. 1), are found everywhere in the Valley, and often these images are represented as bearing in each hand two ears of corn. The upright position implies a receptacle into which the base of the ear or the partly degrained cob could be inserted. Support for this suggestion is found in the performance of certain rain ceremonies among the Pueblo



FIG. 1. THE GODDESS OF MAIZE.



FIG. 3. MAIZE-EAR IN HOLDER. PUEBLO.

tribes of New Mexico and Arizona, whose altars are furnished with little cups in which ears of corn are set up (fig. 3). Some writers, however, suggest that the twin cups were incense-holders. W. H. H.



FIG. 2. EXAMPLES OF THE TERRA-COTTA CUPS.

CURRENT NOTES AND NEWS

Statuette from Crete (fig. 1)

In the statuette here reproduced by permission of the Boston Museum we have one of the best examples of Minoan art yet discovered. The little figure was lately unearthed on the island of Crete, and is very similar to the famous Cretan faience statuettes. It is fairly well preserved, although the ivory is badly split and parts of the dress, the right arm, and the portion of the snake



FIG. 1. IVORY AND GOLD STATUETTE OF SNAKE GODDESS FROM CRETE, SIXTEENTH CENTURY B.C. (HEIGHT $6\frac{1}{2}$ INCHES). BOSTON MUSEUM OF FINE ARTS.

art yet discovered. The little figure was lately unearthed on the island of Crete, and is very similar to the famous Cretan faience statuettes. It is fairly well preserved, although the ivory is badly split and parts of the dress, the right arm, and the portion of the snake

further disintegration. The goddess, though standing in the strictly frontal pose peculiar to early Greek sculpture, is not stiff and rigid, but, on the contrary, full of life and energy. She stands erect—shoulders thrown back, chin in—her curiously virile hands grasping gold snakes which coil about her forearms. She wears the characteristic Minoan dress—a jacket which clips her small waist and is cut so low in front as to entirely expose the breasts, a full

skirt with five plaited flounces, and an apron—and on her head is an elaborate crown, which was encircled by a gold band. Above her forehead is a row of seven deeply drilled holes, which, on the analogy of other ivory heads found in Crete, held the ends of gold curls. Dr. L. D. Caskey has published this statuette in the *Museum of Fine Arts Bulletin* for December, 1914.

D. M. R.

Recent Discoveries at Cyrene

The work of the American archaeological expedition to Cyrene was brought to a sudden end by the Italian military expedition to Tripoli, but not before many valuable finds in the way of inscriptions, terra-cottas, and sculptures had been unearthed, among which was a beautiful head of Athena, published in the book of Professor Norton (reviewed in this number of ART AND ARCHAEOLOGY). Since their victory over the Turks the Italians have continued the American excavations at Cyrene, and have explored the surrounding country. They have discovered at Cyrene many Greek and Roman statues, including a Discobolus, figures of the Three Graces, and an excellent Parian marble statue of Alexander the Great, which in the curious inventory of the newly established museum at Benghazi is valued at 400,000 Lire (\$80,000). Some twenty female figures have also been found, among which is the magnificent marble statue of Venus which, by permission of the Department of Antiquities and Fine Arts of Italy is reproduced in figure 2. This statue was discovered December 1, 1913 by Italian soldiers near the fountain of Apollo. It is of Greek mar-

ble, but is probably an excellent Roman copy of a 4th century Greek original, and shows the influence of the Cnidian Venus by Praxiteles. The statue is of such fine workmanship that some have considered it an original Greek work of the 4th or even 5th century B. C. According to a short notice in the *Nation* for December 31, 1914, it would appear that this statue is in the museum of Benghazi, and that it is valued in the inventory of that museum at 250,000 Lire (\$50,000). The statue is certainly worth many thousand dollars more, and has just been put on exhibition in the National Museum, or the Museo delle Terme, in Rome. The Arabs of the country near Cyrene have recently found several marble heads in the immediate vicinity of the spot where this statue was unearthed, and there is much likelihood that one of these heads may prove to belong to the Venus of Cyrene. If so, this will be one of our best preserved as well as one of the finest ancient statues of Venus; and will rank with the Cnidian Venus and the Venus of Melos, being a far superior work of art to the well known Medici Venus.

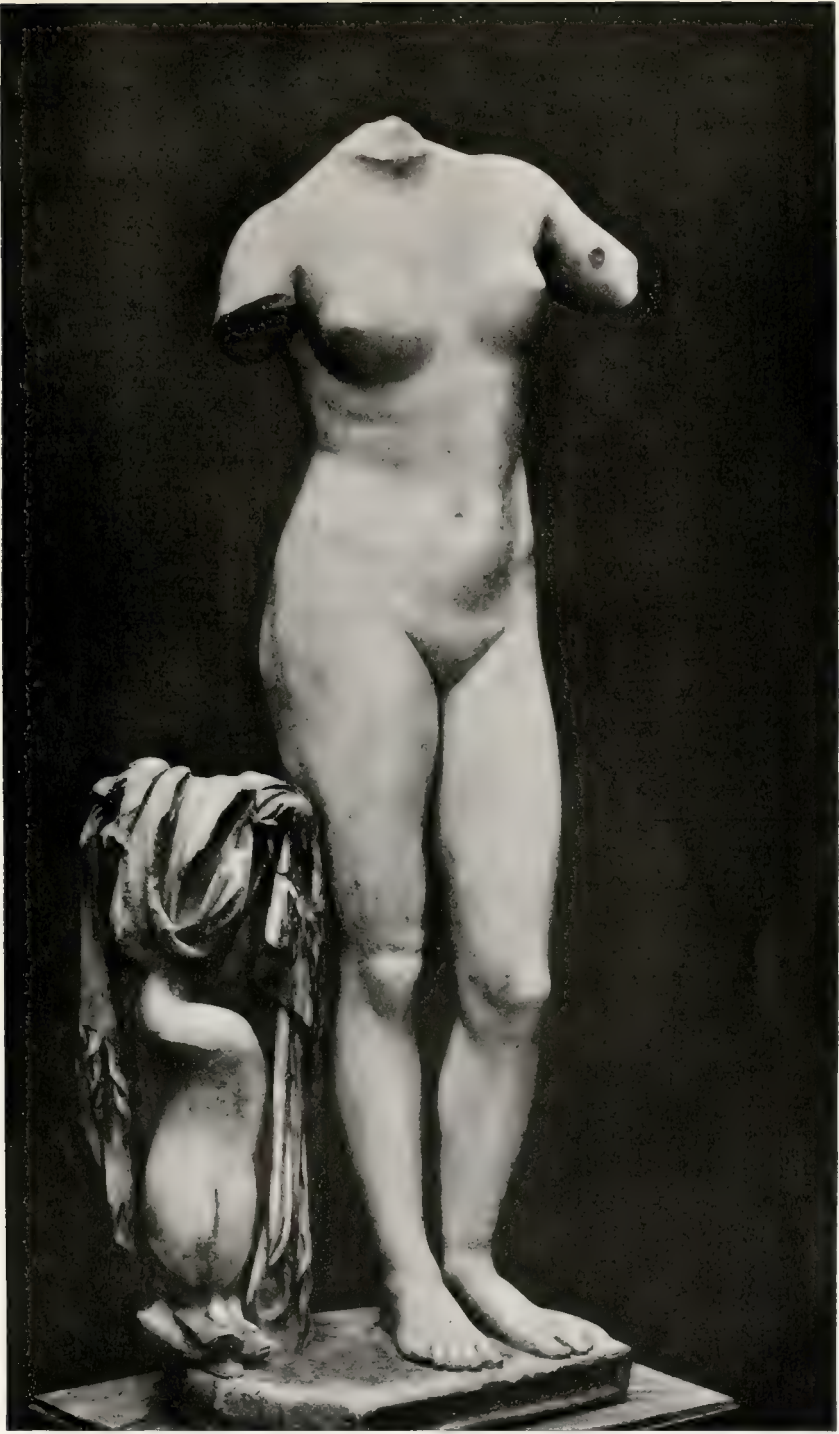


FIG. 2. STATUE OF VENUS RECENTLY DISCOVERED BY ITALIANS AT CYRENE IN NORTH AFRICA. NOW BEING EXHIBITED IN NATIONAL MUSEUM, ROME. PUBLISHED BY PERMISSION OF DEPARTMENT OF ANTIQUITIES AND FINE ARTS OF ITALY.

There is so much life in the Cyrene Venus and the marble is so much like real flesh that one can almost see the muscles under the epidermis. It is this miracle of form which makes it possible that this is an original Greek work, despite the large and rather ugly feet. By means of another statue, recently discovered in the Baths of Caracalla, with hands and head intact, it is possible

to restore the arms as raised and lifting with the hands the tufts of hair, so that the statue is another example of *Aphrodite Anadyomene*. With exquisite taste it has been placed on a movable base in a niche of the museum which receives the light from above and where the walls are colored green to enhance its singular beauty.

D. M. R.

Bronze Statue of a Roman Boy (fig. 3)

One of the most important acquisitions ever made by the Classical Department of the Metropolitan Museum in New York is the bronze statue of which Director Edward Robinson showed several slides at the meetings of the Archaeological Institute held at Haverford College, December 29-31, 1914, and which Miss Richter publishes in the January *Bulletin of the Metropolitan Museum*. The statue without the feet, which are missing, is 4 feet $\frac{1}{2}$ inch in height, and represents a boy about twelve years old, standing in a graceful, easy pose, with a boyish face of very unusual charm. The fingers of the extended left hand are gone, but the right—held half open—is intact; but it is

impossible to say what objects were held in the hands. The head has the characteristics of the Julio-Claudian family, and is called by Miss Richter an imperial prince of that family. If I remember rightly, Dr. Robinson suggested that it might be Drusus, but preferred to give no definite name to the statue. There is in the hair and forehead and ears even some resemblance to portraits of the young Augustus. The statue, though Roman, is of excellent execution and thoroughly Greek in feeling; and probably its artist was a Greek. It ranks very high among the ancient classical bronze statues, of which there are less than fifty preserved.

D. M. R.

Excavations at Corinth by the American School at Athens

(From the *Nation*, Feb. 18, 1915)

The excavations at Corinth in March-June and October-December of last year were among the most successful that the American School has conducted on this difficult site. Attention was devoted especially to a long wall, which runs north and south some distance to the southeast of the Fountain of Pirene, and which was, apparently, the eastern boundary wall of the Greek market place. East of this, at a distance of

5.88 metres, another wall was built in Roman times, a long chamber thus being formed, and here were made the most important discoveries of the year. One of these is a portrait statue over 1.98 metres in height, lacking only a part of the nose and the left forearm. It is of early Roman date and represents a young man. Another statue, less well preserved, is very similar to the first in proportions and seems to have been



FIG. 3. BRONZE STATUE OF A ROMAN BOY, DATING FROM END OF FIRST CENTURY B. C., RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART AND REPRODUCED BY THEIR PERMISSION.

carved as a pendant to it. Both exhibit close resemblances to the portraits of Augustus and his family and are therefore identified as Gaius and Lucius Caesar, the gandsons (and adopted sons) of Augustus. A third statue, though only the body from the neck to the knees was found, is a very good specimen of the "portrait in armor," of which the famous Augustus in the Vatican is the best-known example. On the breast-plate of the Corinthian statue is carved a gorgoneion and, below this, two Victories setting up a trophy. A fourth piece of sculpture is a perfectly pre-

served head from the statue of an emperor represented as a priest with his robe drawn over his head. The features suggest Augustus or Tiberius, but the identification is rendered difficult by the indication of a slight beard, which is unusual in portraits of those Emperors. Finally, an earlier period is represented by a small marble head from a high relief of exquisite workmanship, dating from the end of the fourth to the beginning of the third century B. C., which is much the most beautiful piece of sculpture yet found at Corinth.

Report on the Excavations at Slack, England, 1914

The excavations of the Roman Fort at Slack, near Huddersfield, commenced by Mr. Dodd last year, were resumed this summer on June 8, the University of Leeds again making a grant of £50 towards the cost of the labor. On an average, five men were employed throughout. On July 24 Mr. Dodd suspended work to join the Officers' Training Corps in camp, and the outbreak of the war and his subsequent receipt of a commission prevented him from continuing the excavation. I undertook to resume work, at Mr. Dodd's request, early in September, and carried it on until September 29. The total sum spent on wages amounted to nearly £53 for the whole season.

It will be remembered that last year the Granary, the Central "Official" Buildings, and the North and West Gateways were uncovered. This year Mr. Dodd discovered the remains of wooden barrack-buildings in the northwest corner of the fort, and the much destroyed foundations of a stone building immediately to the east of the area excavated last year. I practically completed the work in the neighborhood of the East Gateway, left

unfinished through Mr. Dodd's departure, and traced the road through this gate for more than twenty-five yards outside it, where it merged in an extensive paved area, of which the exact limits are not yet determined. In the same region the east rampart was further investigated and was found to present abnormal features of considerable interest; and in the northeast corner of the fort the well preserved stone foundations of a large barrack-building were almost completely uncovered, and planned.

The finds, among which the pottery is more plentiful than that found last year, bear out the tentative conclusions already reached as to the date of the construction and occupation of the fort (late 1st and early 2nd century) but do not call for detailed description. Among those which can be certainly dated is a *denarius* of Trajan, the first and only silver coin yielded in our two seasons' work; and a good specimen of an iron axe-head is perhaps worthy of special mention.

A. M. WOODWARD.

University of Leeds.

BOOK CRITIQUES

BERNINI AND OTHER STUDIES IN THE HISTORY OF ART. By Richard Norton. New York: The Macmillan Company. 1914.

These studies, of unusual value though in widely separated provinces of art, are remarkable for the clear, trenchant criticism they contain and for the firm catholicity of taste shown by the writer. Mr. Norton speaks with an authority and a directness such as can come only from one most intimately acquainted with the works whereof he treats. This volume is far from being any repetition of other people's information or criticism. It rings with sincerity and originality throughout. So original, indeed, are many of the opinions expressed that most readers will probably refuse to accept them. They are quite too shocking to their long-cherished and conventional ideas about art and artists. It is precisely for this rousing quality that the book is so valuable.

The first third of the book is devoted to Bernini, for whom Mr. Norton makes a magnificent and spirited apology, setting forth clearly the firm, serious, sensitive character of this much-misunderstood master, and passing in sympathetic review his more important works. The author then makes a valuable addition to art history by publishing for the first time a collection of sculptor's models by Bernini, now in the Brandegen Collection in America. These models are of the greatest interest and value in studying the art of Bernini, and help one to see his truly great qualities even better than his finished works. Mr. Norton further publishes and discusses a series of designs by Bernini for the Piazza of Saint Peter's.

The rest of the book is made up of essays upon widely varying phases of art, all characterized by remarkable erudition

and keen original criticism. The chapter on "Portraits" is particularly valuable as giving both a sound basis for judging either the painted or the sculptured portrait, and also for distinguishing the subtle differences between the Greek and Roman realism in portraiture. The chapter on "Pheidias and Michelangelo" is interesting and suggestive in pointing out unsuspected similarities between the spirit and the art of these two greatest masters of sculpture of such widely divergent epochs. The chapter on "A Head of Athena from Cyrene" derives a peculiar value from the fact that this beautiful head, so different from all other types of Athena, was discovered by Mr. Norton himself during his excavations at Cyrene.

The remaining chapters are taken up with a discussion of Giorgione—first, of the works traditionally and generally assigned to that painter; then, of "The True Giorgione," in which Mr. Norton revises the lists of former critics and makes a remarkable one of his own. This revision brings the roll of the great Venetian's works down to twenty-two pictures, including copies. The list contains "The Gypsy Madonna" in Vienna, until now universally given to Titian, a little known "Judgment of Solomon" at Kingston Lacy, and the "Head of Christ" in the collection of Mrs. Gardner in Boston. The familiar "Shepherd" at Hampton Court is dismissed as a copy by another hand of the Vienna "David." The most remarkable exclusion, however, is the "Fête Champêtre" of the Louvre. This Mr. Norton vigorously refuses to associate with Giorgione at all. He criticizes it as "at best only fanciful and pretty, but in no way striking," and his final verdict is "that it is merely a perfectly charming *pasticcio*." To this, as to many other

points in the book, many will take exception. But whether agreeing or disagreeing, no one can read this volume without receiving powerful and valuable aesthetic stimulation.

H. R. CROSS.

University of Michigan.

ARTIST AND PUBLIC. By Kenyon Cox. Charles Scribner's Sons, New York.

There is no better writer upon art today than Kenyon Cox, the author of this delightful volume of essays from the first of which it takes its name. His is the viewpoint of the artist as well as the scholar and his writings are critical in the truest and best sense. He is one who has something to say and he says it clearly, definitely and in a manner which engages attention. All through his writings there is evidence of strong conviction, but his reasoning is sound and his conclusions frankly sane.

The introductory essay is peculiarly significant, setting forth the difference in relationship of the artist and public today and in the past, and manifesting how the one is dependent upon the other. The second essay, on Jean Francois Millet, was written, the author declares, partly to illustrate an earlier essay on the various elements of art; the fourth, on Raphael as illustration of his theory of Design. The seventh, on Augustus Saint-Gaudens, is a personal tribute to the work of a fellow artist greatly loved and admired. In the *Illusion of Progress* Mr. Cox maintains that something new is not invariably something better, and suggests that unrest is often misinterpreted as progress. In his essay on *Two Ways of Painting* he contrasts in specific instances the classic with the modern point of view. The American School is a thoughtful

analysis of causes and conditions and is concluded with this very encouraging, if somewhat extraordinary statement. "It is because it (the American School) is least that of today that I believe our art may be that of tomorrow—it is because it is, of all art now going, that which has most connection with the past that I hope the art of America may prove to be the art of the future."

Mr. Cox is one who while living in the present and keeping well in touch with current tendencies, does not forget the past nor fail to recognize the authority of such monuments as were created in and have come to us from past ages.

LEILA MECHLIN.

MISS SCHUYLER'S ALIAS. By George Horton. The Gorham Press, Boston.

The scene is laid in Athens. The characters are Professor Goodwin Harkins of Connecticut, who excavates a Mycenaean beehive tomb on the slopes of Hymettus; Priscilla Bates, an American with a *penchant* for the ancient Greek costume; the Director of the American School; Prince Nicholas Georgevitch of Croatia, in search of a principality and an American fortune; Washington Laselle, Secretary of the American Legation; and the heroine, Jane Vandervoert Schuyler of Philadelphia, who, thinking that her many suitors are after her millions, drops her last name and dwells at the Spiti Merlin as an American schoolma'am. The final scene is laid at a house meeting of the Washington Society of the Archaeological Institute when Professor Goodwin Harkins, as the lecturer of the evening, throws upon the screen many illustrations of the ancient tomb and his wonderful finds. The novel has many exquisite bits of description of natural scenery and of the ancient monuments.

M. C.



VALENTINE'S STATUE OF THOMAS JEFFERSON IN THE JEFFERSON HOTEL,
RICHMOND, VIRGINIA.

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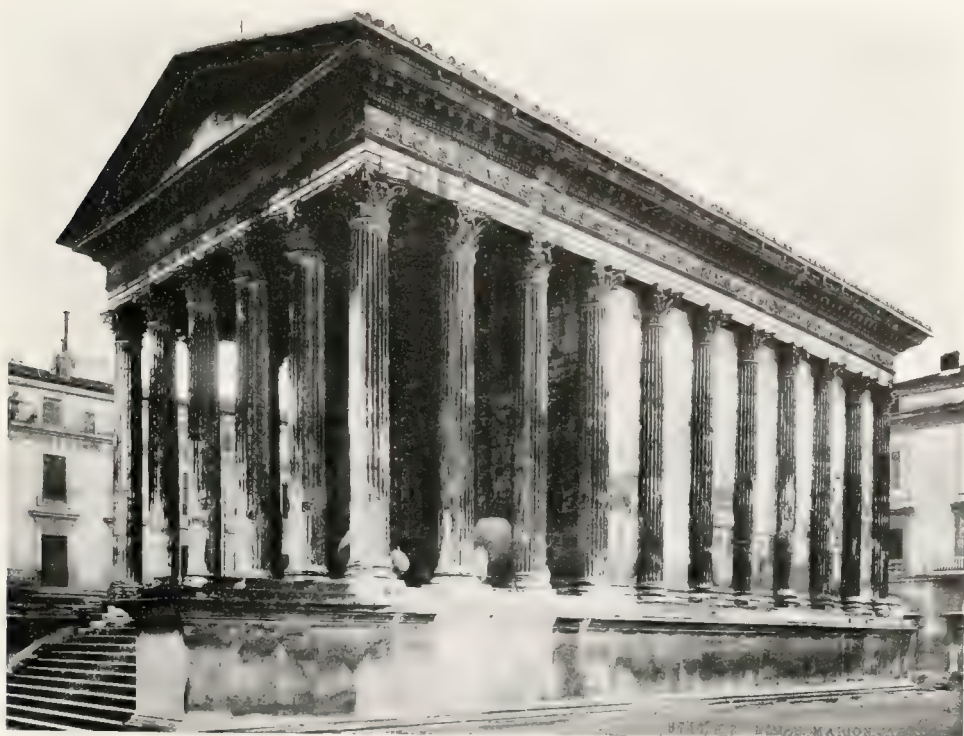


FIG. 1 MAISON CARRÉE, A WELL-PRESERVED ROMAN TEMPLE AT NÎMES, FRANCE

THOMAS JEFFERSON AND THE ORIGINS OF THE CLASSICAL REVIVAL IN AMERICA

FISKE KIMBALL

THE latest artistic movements to be admitted worthy of historical study have been the self-conscious revivals of previous styles which were such a characteristic feature of the nineteenth century. The death of art, which our fathers so confidently placed in 1800, is now quietly set forward to 1820; Georgian architecture, itself a discovery of two

decades ago, is succeeded in favor by the style of the Adams. This change of sentiment is interesting to us not only as a tacit avowal of the endless continuance of artistic creation, but as a quietus of dogmatic condemnation of our early national architecture.

We have been accustomed to think of the Colonial period as the one in which

American architecture had its greatest merit—a delicacy, sincerity, and adaptation to material which are justly appreciated. Nevertheless, when the colonies became independent, there was scarcely a single building in any of them which a foreign visitor would not properly have described as provincial and behind the day. Very few structures showed even the Palladian proportions of the orders, which had long been demanded abroad as the most elementary correctness of grammar. Kings Chapel in Boston, St. Michael's, Charleston, for both of which designs had been imported, the Redwood Library at Newport, and one or two other buildings were all that fulfilled this requirement.

Jefferson's house at Monticello, as it stood in 1785, set a new standard of Palladian accuracy, yet the best that De Chastellux could say of it was, "the house is rather elegant . . . though not without fault."

Such criticism should not be attributed to foreign superciliousness; it was based on the transformation which foreign taste and foreign architecture had themselves

undergone in the second half of the eighteenth century—a transformation which German scholars have rightly characterized as a second Renaissance. The discovery of the buried cities, the engravings and writings of Piranesi, followed by the Adams in England, and by Soufflot and Clérisseau in France, made Roman architecture accessible without the mediation of the academic theorists.

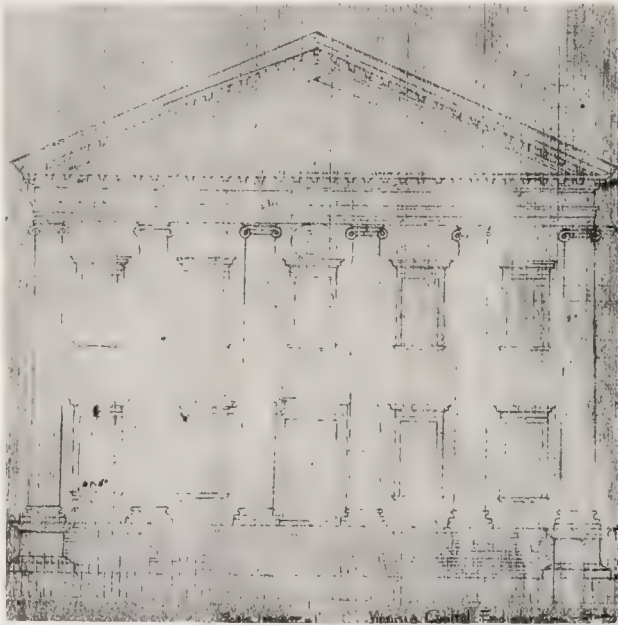


FIG. 2. JEFFERSON'S STUDY FOR THE ELEVATION OF THE VIRGINIA STATE CAPITOL FROM HIS OWN HAND, BEARING NOTES AND CORRECTIONS BY CLÉRISSEAU.

that they were provided in the first instance by Thomas Jefferson. The rediscovery of the bulk of Jefferson's drawings has left no doubt of his ability as an architect or his enthusiastic interest in the classical propaganda. His connection with the building of the Virginia State Capitol, the first work of classicism in this country, may now be made clearer and more significant.

It was inevitable that the new movement, universal in its scope, should ultimately reach America, especially as the success of the American republic brought its analogy with Rome to the lips of everyone. Only the means of transplantation had to be provided. There can no longer be any ques-

The familiar account of the transactions is the one published in Jefferson's memoirs:

I was written to in 1785 (being then in Paris), he says, by directors appointed to superintend the building of a Capitol in Richmond, to advise them as to a plan, and to add to it one of a Prison. Thinking it a favorable opportunity of introducing into the State an example of architecture in the classic style of antiquity, and the Maison quarrée of

of antiquity. This was executed by the artist whom Choiseul Gouffier had carried with him to Constantinople, and employed, while ambassador there, in making those beautiful models of the remains of Grecian architecture which are to be seen at Paris. To adapt the exterior to our use, I drew a plan for the interior, with the apartments necessary for legislative, executive and judiciary purposes; and accommodated in their size and distribution to the form and dimensions of the building. These were forwarded to

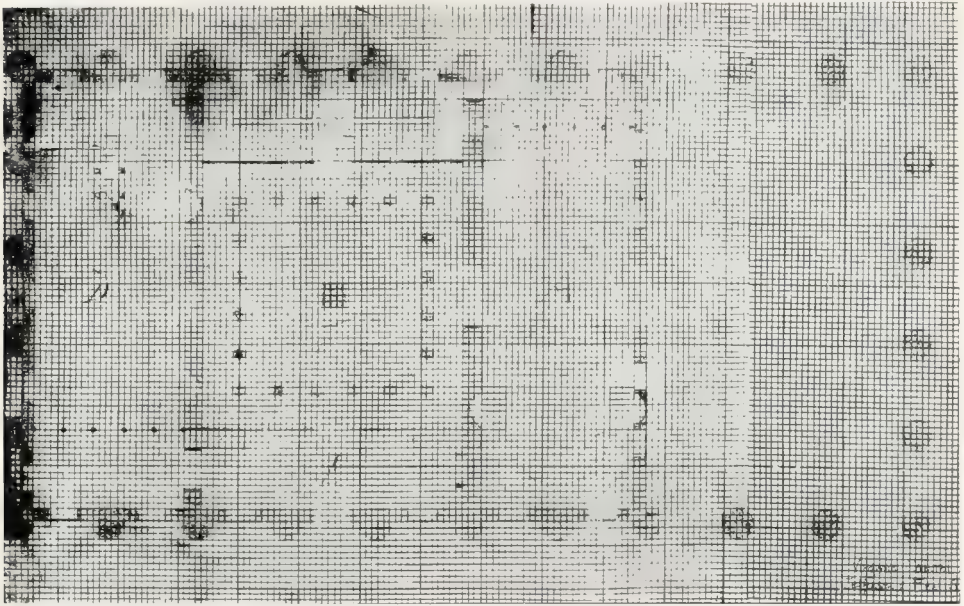


FIG. 3. JEFFERSON'S GROUND PLAN FOR THE VIRGINIA CAPITOL FROM HIS OWN HAND, ETC.

Nismes (fig. 1), an antient Roman temple, being considered as the most perfect model existing of what may be called cubic architecture, I applied to M. Clerissault, who had published drawings of the Antiquities of Nismes, to have me a model of the building made in stucco, only changing the order from Corinthian to Ionic, on account of the difficulty of the Corinthian capitals. I yielded, with reluctance, to the taste of Clerissault, in his preference of the modern capital of Scamozzi to the more noble capital

the directors, in 1786, and were carried into execution, with some variations, not for the better, the most important of which, however, admit of future correction.

Another published statement bearing on Jefferson's share in the preparation of the design, occurs in two letters, to James Madison and Edmund Randolph, urging delay in commencing the Capitol till the plans should arrive from France.



FIG. 4. ORIGINAL MODEL FOR THE VIRGINIA STATE HOUSE, PREPARED BY JEFFERSON.

They are dated September 20, 1785, and are practically identical. In them Jefferson modestly tells nothing of his own share, but says, "I engaged an architect of capital abilities in this business," and emphasizes the merit of the model selected. Considering the tendency hitherto to disbelieve in Jefferson's powers as an architect it is not surprising that one who did not look beyond these sparse references should have spoken of "the capitol of Virginia in Richmond . . . of which Jefferson is erroneously reputed to be the architect." This was the opinion of the late Montgomery Schuyler, who went on to say that Jefferson's own account overthrows the attribution, and that the building is "in effect a Georgian version of classic, though the architect was in fact a Frenchman."

Such an opinion can hardly be held longer, in view of Jefferson's official cor-

respondence with the directors. The best summary of affairs occurs in Jefferson's letter of January 26, 1786, preserved in manuscript in the Library of Congress.

I had the honour of writing to you on the receipt of your orders to procure draughts for the public buildings, and again on the 13th of August. In the execution of those orders two methods of proceeding presented themselves to my mind. The one was to leave to some architect to draw an external according to his fancy, in which way experience shews that about once in a thousand times a pleasing form is hit upon; the other was to take some model already devised and approved by the general suffrage of the world. I had no hesitation in deciding that the latter was best, nor after the decision was there any doubt what model to take. There is at Nismes in the South of France a building, called the *Maison quarrée* (fig. 1), erected in the time of the Caesars, and which is allowed without contradiction to be the most perfect

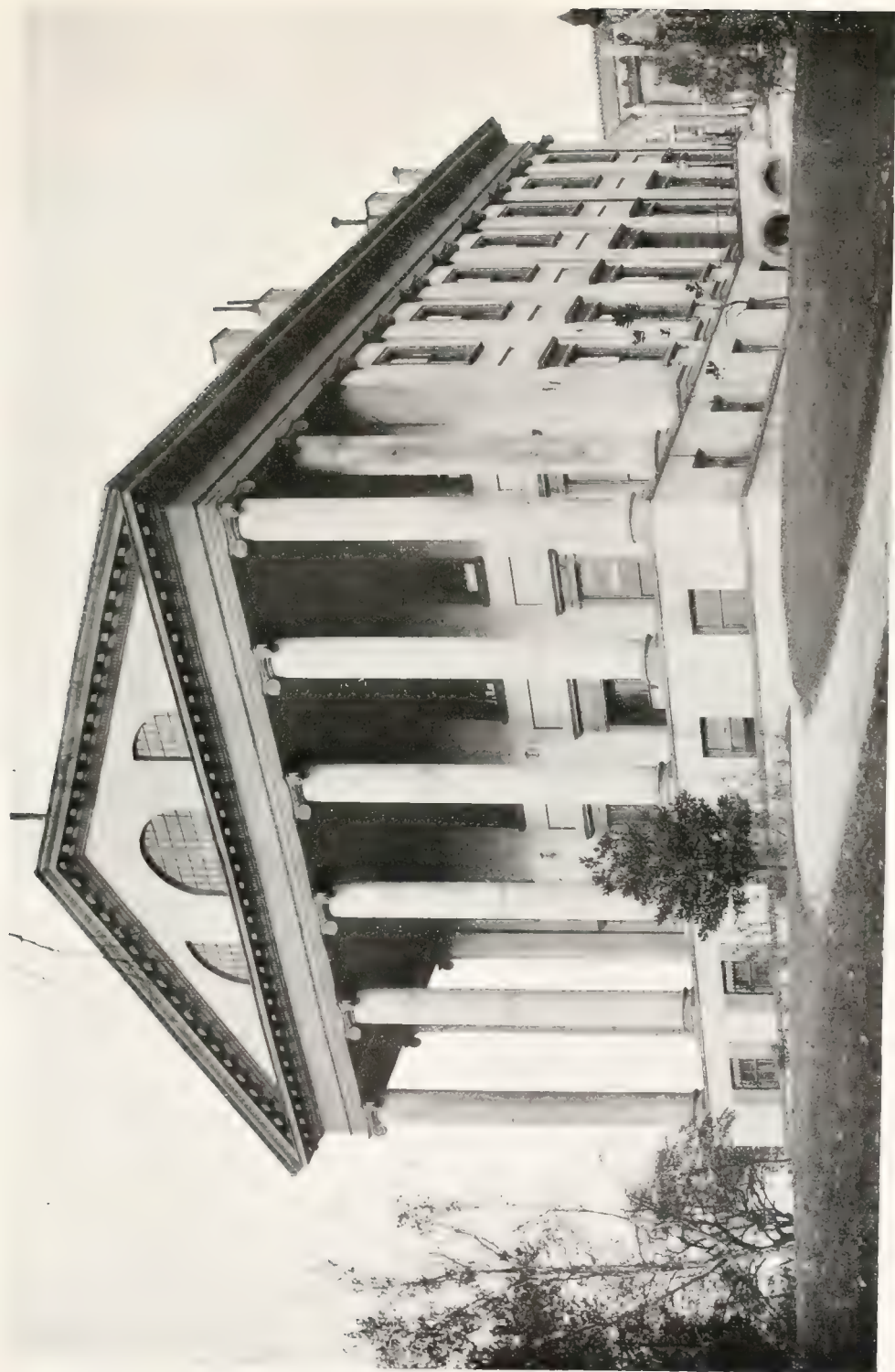


FIG. 5. VIRGINIA STATE CAPITOL PRIOR TO THE REMODELLING OF 1906.

and precious remain of antiquity in existence. Its superiority over anything at Rome, in Greece, at Baalbec or Palmyra is allowed on all hands; and this single object has placed Nismes in the general tour of travelers. Having not yet had leisure to visit it, I could only judge of it from drawings, and from the relation of numbers who had seen it. I determined therefore to adopt this model & to have all its proportions justly drewed. As it was impossible for a foreign artist

was too well acquainted with the merit of that building to find himself restrained by my injunctions not to depart from his model. In one instance only he persuaded me to admit of this. That was to make the portico two columns deep only, instead of three as the original is. His reason was that this latter depth would too much darken the apartments. Economy might be added as a second reason. I consented to it to satisfy him, and the plans are so drawn. I knew

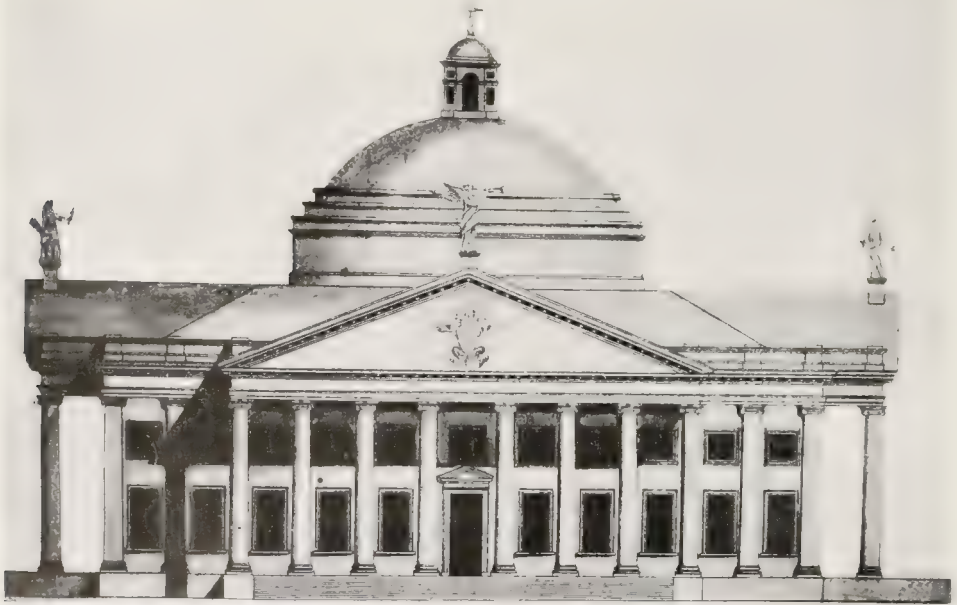


FIG. 6. ELEVATION OF SAMUEL DOBIE'S COMPETITIVE DESIGN FOR THE CAPITOL AT WASHINGTON.

to know what number and sizes of apartments could suit the different corps of our government, or how they should be connected with one another, I undertook to form that arrangement, & this being done, I committed them to an architect (Monsieur Clérissieu) who had studied this art 20 years in Rome, who had particularly studied and measured the Maison quarrée of Nismes, and had published a book containing 4 most excellent plans, description & observations on it. He

that it would still be easy to execute the building with a depth of three columns, and it is what I would certainly recommend. We know that the Maison quarrée has pleased universally for near 2000 years. By leaving out a column, the proportions will be changed and perhaps the effect will be injured more than is expected. What is good is often spoiled by trying to make it better.

The impression given by Jefferson's

Memoirs that he himself selected the model and drew the plans of the interior, an impression strengthened by this letter, is finally confirmed by the existence of studies for the building from his own hand bearing notes and corrections by Clérissseau (figs. 2 and 3). Identity of technique with other drawings of Jefferson's made at widely different periods leaves no doubt that he was the author. The plans, showing several variants, none of them exactly like the executed building, are obviously successive preliminary schemes. The elevations represent the exterior as Jefferson remodelled it from the temple, piercing windows and omitting the engaged columns on grounds of economy. The details are accurately and coldly Palladian, as in all of Jefferson's previous work.

Clérissseau's share in the design appears in the soft-pencil suggestions on these elevations: the consoles beside the doors and beneath the window sills, the panels with garlands between the first and second stories. All of these were embodied in the original plaster model still preserved in the State Library in Virginia (fig. 4), doubtless corresponding exactly to the final drawings, now lost. The changes from Jefferson's drawings had the effect of imparting a French academic aroma, removed, like the Palladian, from the true Roman flavor which both Jefferson and Clérissseau were seeking. Further evidence on the light in which Clérissseau's services were viewed is offered by the account between Jefferson and the State of Virginia, in which these items occur: "Pd Clerissault for his assistants in drawing the plans of the Capitol and Prison, 288 livres." "Pd. Odiot for coffee pot as a present to Clerissault for his trouble with the drawings, etc., of the public buildings, 433 livres." Clérissseau's bill

and letter to Jefferson likewise speak only of the payment of his expenses, and the letter testifies a handsome acknowledgment of assistance, by no means a recompense for ordinary professional services.

The building itself, as it stood prior to the remodeling of 1906 (fig. 5), differed in several respects from the drawings and the model. There were departures from the intended proportions and the forms of detail, which made the effect one of crudeness rather than of classic elegance. The window enframements, indeed, have a Greek touch, impressed at a later date, when the stucco originally intended was at last applied to the bare walls of brick. There is another change in the interest of classical accuracy, however, which a structural examination proves to be part of the original construction,—it is the addition of a pilaster at each bay along the sides. This modification in a direction so contrary to the tendencies of the naïve Colonial builders, attests a further external influence. The author of it can probably be found in one Samuel Dobie, who is named by the Directors as Surveyor of Public Buildings, and who submitted in 1792 a competitive design for the Capitol at Washington which exhibits an ordonnance of pilasters strikingly similar to that of the building in Richmond (fig. 6). The superiority of Dobie's design over most of those submitted leaves no doubt that he had unusual independent training. Samuel Mordecai, in his *Richmond in By-gone Days*, even named Dobie as the architect of the Capitol there, though if he meant anything more than one of the builders, he was undoubtedly mistaken.

We can now appreciate how large a share, even in the final result, was due to Jefferson, and how truly we may count him the architect of the building. The

idea of adapting a classic exterior to modern uses, the selection of the *Maison Carrée*, the arrangement of the plan and the fenestration, were all his. The idea of classical adaptation, moreover, was new in America, and, in such strictness as Jefferson insisted on it, was in advance even of architectural practice in Europe. Clérissseau's reduction of the portico shows that the most radical of the professional architects still rebelled against the literalness dictated by the enthusiasm of the amateur.

The movement which Jefferson thus began in America rapidly gained impetus, no small part of which can be ascribed to his further assistance. As Secretary of State, to whom the Commissioners of the District of Columbia were responsible, he suggested the competition for the new Federal buildings, and exercised the greatest influence in the selection of the designs. It may not be accident that after the plans first submitted proved unsatisfactory, it was Jefferson who took special pains to assist Hallet and Dr. Thornton to get their plans before the

Commissioners. The work of both men—one a trained Frenchman, the other a versatile amateur—had a classical character which all but Dobie's had lacked. Hallet's, indeed, if we can judge by a later study which conforms to certain statements concerning his first plan, bore a remarkable resemblance to the Virginia Capitol, and it is scarcely too hazardous to assume the suggestion came from Jefferson. When Latrobe, a man thoroughly competent and steeped in Greek as well as in Roman architecture, came to this country, Jefferson was one of the first to offer him encouragement, later creating for him the office of Surveyor of Public Buildings. For the President's house, so far executed on the Palladian design of Hoban, he had Latrobe undertake a remodelling which greatly increased its classical effect. Robert Mills who had earlier studied with Hoban, Jefferson introduced to Latrobe and supplied with books from his own library, so eager was he to assist a native American to undertake the study of classical architecture.

In the use of Greek forms it was Latrobe

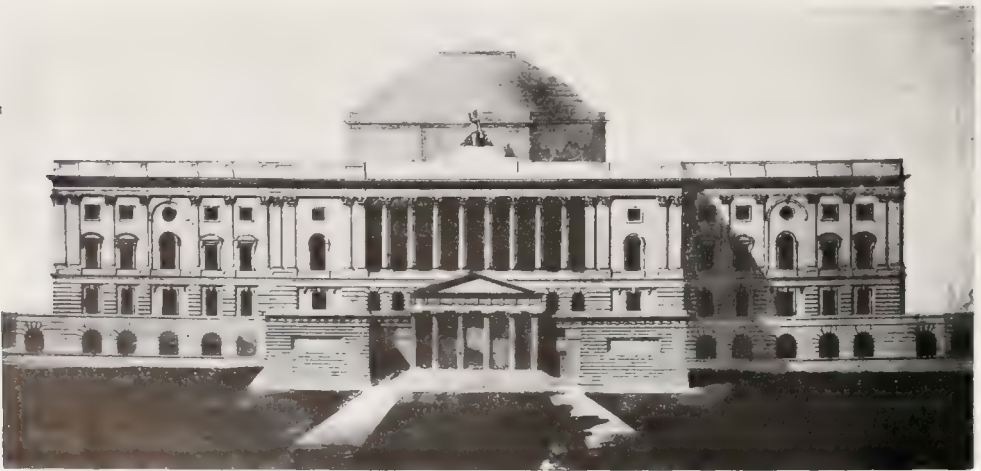


FIG. 7. LATROBE'S DESIGN FOR DOME AND CENTRE BUILDING, WEST VIEW, OF THE CAPITOL AT WASHINGTON.

who gave the impetus. Jefferson to be sure owned his Stuart and Revett, and may have projected his Greek garden houses before Latrobe came to this country, but he remained Roman in his sympathies and employed Roman forms exclusively in his *magnum opus*, the University of Virginia, built in 1817-1826, after the Greek revival was well begun. The first proposal for monumental use of a Greek order in America was in the *corps de garde* of Latrobe's design for completing the national Capitol, obviously modelled on the Propylaea at Athens (fig. 7). Although Latrobe occasionally used a pure Roman style, he wrote

My principles of good taste are rigid in Grecian architecture. I am a bigoted Greek in the condemnation of the Roman architecture of Baalbec, Palmyra, Spalatro, and of all the buildings erected subsequent to Hadrian's reign. Wherever, therefore, the Grecian style can be copied without impropriety, I love to be a mere, I would say a *slavish*, copyist.

In the second United States Bank at Philadelphia, designed by Latrobe and completed in 1824 by his pupil William Strickland, these principles reached their fulfilment—the Parthenon was transplanted to American soil.

Even in this building, however, there were the changes of plan and dimension which Latrobe himself fully realized to be necessary in adapting classic prototypes to modern use. Even with an ideal so static as literal imitation of given models, modern architecture never ceased to undergo a development, a development often hidden to its contemporaries, but now readily traceable.

We have been accustomed to think of American archaeology as dealing only with the remains of primitive native civilizations. Surely the time has come, however, when we can broaden our con-

ception of it to include the monuments of our own national past. Only a provincial false modesty longer prevents the serious study of our early works, and self-respect demands that this be overcome. The buildings mentioned in this paper are but a very few of those which in any other country would be already objects of archaeological discussion, and of preservation as monuments of the highest historic and artistic importance. Here scarcely a beginning has been made. The scholars have not realized that archaeology begins at home; the architects, with an interest at least in the early phases of our architecture, have generally lacked exactitude of historical method. Meanwhile the destruction and remodelling of buildings which we shall soon bitterly regret goes on in absence of realization of their value. The Assay Office in New York, with its beautiful Ionic order, is the latest to go the way of the old Mint in Philadelphia and a score of others; the New York and the Boston Custom Houses have been modified out of recognition; the old City Hall in Washington, our best preserved work of George Hadfield, stands in momentary danger. For too many of these not even drawings are preserved. In a country where museology and excavation are highly organized we still lack any effective agency for the complementary duty of preserving historic monuments. Cannot the aesthetic interest of the architect and the historical passion of the scientist be jointly brought to bear for the study of these buildings and the creation of an agency to preserve them, so that we may have an historic as well as a prehistoric archaeology? A science which has won its spurs in well recognized fields need have no fear that an attack on this fresh domain will be thought beneath its powers.

University of Michigan.



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FIG. 1. A FOREST OF COLUMNS, OLD MOORISH PART OF THE CATHEDRAL MOSQUE, CORDOVA.

WITH THE MOORS IN ANDALUSIA

CHARLES UPSON CLARK

ON THE second of January, 1492, their Catholic sovereignties, Ferdinand of Aragon and Isabella of Castile, entered Granada, the last stronghold of the Moor. Fourteen weeks later, at the village of Santa Fe, in full view from the Alhambra, they signed the commission of the Genoese scholar-adventurer, Christopher Columbus. On Palm Sunday, 1493, he made his triumphant entry into Seville and moored his caravels, with their spoils from the Indies, beside the Golden Tower of the Alcázar, a bow-shot from the stately cathedral where his bones now rest in solemn grandeur.

So intimately are our own beginnings associated with the memorials of Saracen magnificence. Fate has preserved the finest monuments of their artistic endeavor at the western and eastern extremes of that vast expanse which once owed allegiance to Bagdad. The Taj-Mahal and the Alhambra (figs. 4, 5, 6), the great mosques of Agra and of Cordova (fig. 1), are at once the most easily accessible and in many respects the most interesting of Mohammedan masterpieces.

Yet though palatial steamers carry one from New York to within a few hours' railroad journey of these Spanish monuments, the American tourist is still a rarity in Spain. Indeed, as compared with Italy, the country is unspoiled. The German Baedeker for Spain and Portugal is only in its *fourth* edition; that for northern Italy in its eighteenth; even Greece and the Holy Land have reached a fifth and a seventh edition respectively. He who knows and loves his Spain would not have it otherwise; he is shocked at the notion of a Granada which should be

another Fiesole, a paradise of English old maids and American parvenus. But the sombre charm of this austere land, which has played so august and yet so melancholy a rôle leads him to a constant Iberian propaganda. Nowhere else is the tragedy of history more absorbing; in no other country are its lessons so easy to read. Not one thoughtless worldgadder ever left Spain in an unreflecting mood.

We have the less excuse for our neglect of Spain in that she has exercised her fascination upon so many of our writers. Irving, Prescott, Motley, Parkman, Bancroft, Longfellow, Lowell—all were led by their study of Spain's part in our early history to a wider consideration of her career. Today, it is the pride of our historical scholars that the most authoritative work on the Spanish Inquisition is the product of our own Henry C. Lea. Irving's *Alhambra* and Prescott's *Ferdinand and Isabella* are read by scores of American travellers, who promptly visit—London, Paris, Rome, Berlin! Spain? By no means! A land of beggars, gypsies and vermin, of cloaked and bearded desperadoes, of tropical heat, of rare and dirty inns! Sail by the Sierra Nevada and Gibraltar; venture perhaps tremblingly to San Sebastian; but enter no further that province of Africa which begins at the Pyrenees!

Far be it from me to disturb these preconceptions. They are of venerable antiquity and are presumably encouraged by the inn-keepers of France and Italy. I propose merely to point out a few of the rewards awaiting the traveller who braves these imaginary dangers—rewards which introduce him to that fascinating chapter



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FIG. 2. PATIO OF THE ALCÁZAR, SEVILLE.

in human history which opens with Mohammed.

No other religion ever made such rapid progress. What temporal standing had Christianity attained one, two, centuries after the crucifixion? How deeply have its precepts or even its forms entered the life of the so-called Christian nations today, as its second millennium closes? Mohammed died in 632; within two generations, Syria, Egypt, Tripoli, Tunis, and Morocco had been wrested from their masters, whether Byzantine or Vandal. Entrenched upon the southern Pillar of Hercules, the Mohammedan viceroy peered eagerly across the strait. Tarif (from whom we get our word tariff) sailed over in 710 to the spot which now bears his name and brought back word that the land was good and its rulers torn with dissension. In 711, Tarik landed at Gibraltar (Gebel-el-Tarik, Tarik's Mount), defeated Roderick, last of the Visigoths, and possessed the land. So speedily did the Saracens spread northward that only their defeat by Charles Martel at Poitiers in 732 kept France from becoming Mohammedan.

Spain, once a wealthy and cultured Roman province, had fallen before the Vandals and then the Visigoths, three centuries before this invasion from Barbary. Enough relics of the Roman period remain to show its splendor. The bridges at Mérida and Alcántara, the aqueducts at Segovia, Mérida, and Tarragona brought before the Moors magnificent models, which they promptly imitated. The bridge over the Guadalquivir at Cordova and those over the Tagus at Toledo worthily perpetuate the early tradition; the Algeciras aqueduct has a distinctly Oriental cast. The Visigoths had hardly done more than elaborate (perhaps degenerate!) the late

Roman artistic styles. Little enough remains of that period: here a capital in some later colonnade, there an arch or a pilaster. Northwestern Spain, where Moslems never got a sure foothold, preserves several small churches and other ancient buildings which have a Visigothic look; the famous Chapel of the Kings at Leon, though of later date, is characteristic. Illuminated letters and other decorations in manuscripts are of great value in defining the peculiarities of Visigothic art; the wonderful golden treasure from Guerrazar (near Toledo), in the Cluny at Paris, confirms them.

Thus the Saracens found, on their arrival in Spain, both many ancient Roman monuments and the development of that Roman art in Christian times which in Spain may be called Visigothic, the name already in use for the national written hand during the Middle Ages. In northern Africa the Arab victors had found a not greatly differing style of art, many monuments of which are now to be seen in the Louvre. In Syria and Egypt, the countries first conquered, they had come more directly under the artistic influence of Constantinople, which set the fashion for all the eastern and much of the western Mediterranean world till the Renaissance.

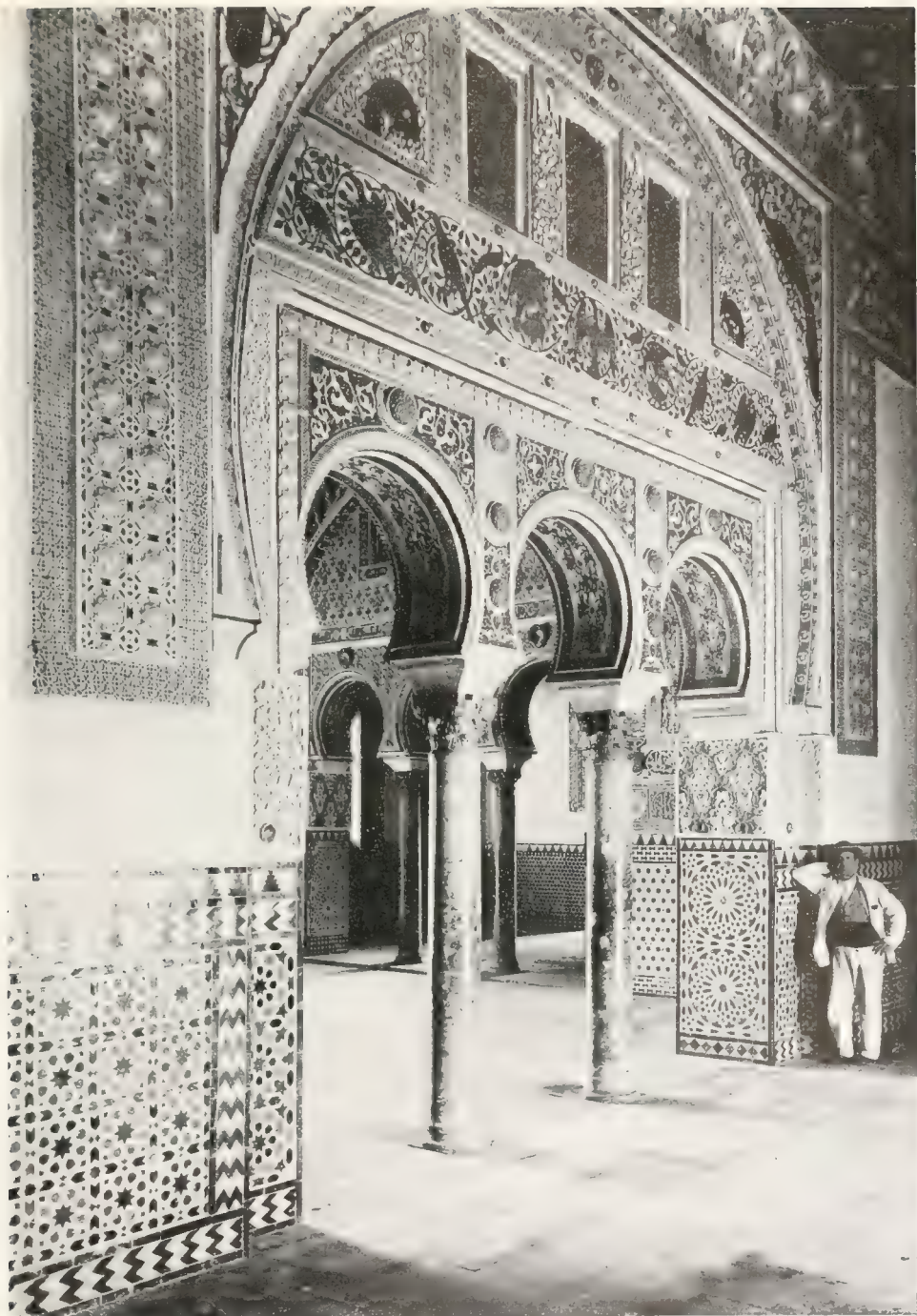
Having no highly developed art or civilization of their own, it was therefore to be expected that the Arabs should adopt this Byzantine-Roman art; but they gave it at once a peculiar turn. Their first great effort in Spain, the Cordova mosque (fig. 1), was doubtless inspired by some Christian predecessor; but this extraordinary building, which may proudly rank as the grandest Mohammedan monument west of Mecca, impresses one now by its distinctive character. One cannot really blame the cathedral canons of the time of

Charles V for finding their surroundings incongruous; the huge *coro* which they built in the center is of course an artistic blemish, destroying the harmony of the maze which Moslem devotion had created. But the sight of black cassocks flitting about these columns gives a shock; one looks for turbaned dervishes, one expects to hear from the tower the call of the muezzin. Lucky it is that the hugeness of the building leaves many an unspoiled perspective, to maintain the illusion of the Thousand and One Nights.

Cordova—what a wealth of visions the name arouses! Seat of the university which drew its students from all Europe; capital of the brilliant dynasty of the Caliphs of Spain; home of a civilization whose allurements reached even beyond the Rhine, as the nun Hroswitha of the tenth century bears witness; a hive of industry, whose silks were carried all over the world, and whose leather gave a new word—cordwain—to every European tongue. With one's imagination thus afire, it seems absurd to take a prosaic railroad train, even the single daily express at 15:25 (i.e., 3:25 p.m.) at Cadiz, and after traveling about as far as from New York to Albany, arrive at Cordova at 23:20; or depart from Gibraltar at 5:55 a.m. and reach Cordova, 180 miles away, at 15.55! Surely the Moors would have run express trains faster, one thinks!

Few reminders of former grandeur are to be seen as one walks from the station through the bare, broad-streeted new quarter and then plunges into the labyrinth of narrow lanes leading down to the river between low whitewashed thick-walled houses. Far from dominating the scene, the mosque presents even from the other side of the "Great River" (Wad-el-Kebir, Guadalquivir) a shapeless and unimposing mass. Entering its domain

by any of the gates to the Orange Court, one steps immediately into the Orient. Alternate rows of date-palms and orange trees sweep across the court-yard; Rebecas bring their graceful water-jars, posed on shoulder or hip, to the grand fountain which every mosque must have. To this day in the East, an abhorrence of the bath, together with indulgence in wine and pork, is the distinguishing mark of the Christian as opposed to the Moslem; and when in 1526 Charles V undertook to suppress the Moriscos in Granada and make them orthodox Christians, his edict expressly forbade their bathing—a prohibition enforced forty years later, when Philip II repeated this edict, by the destruction of all the baths in the city. In 1565, Philip's poor girl bride Elizabeth of Valois, whose death was caused largely by the Spanish court ceremonial and ignorance of hygiene, long cherished the desire of taking a bath, and had indeed at last surreptitiously given orders for one to be made ready, when a lady-in-waiting discovered the impious preparations. In order to disarm Elizabeth's suspicions, she pretended to approve of it, but at once notified the court physicians. They promptly interfered and forbade the desecration, since her Majesty was in good health and consequently needed no bath; but, says the French ambassador, from whose letter of November 21 to Catherine de' Medici, we take these details, the young queen was seized with violent indigestion the next night, following upon over-indulgence in pork-pie; and the nausea and head-ache induced the doctors to relent. I was once visiting a family in Asia Minor whose old Greek nurse had indignantly given warning after a timid hint that the bath-tub was at her disposal. "I am no Mohammedan dog, to take a bath," said she.



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FIG. 3. BANQUET HALL OF THE ALCÁZAR, SEVILLE.

But the clear water still spurts into the great Cordova fount, and the neighborhood there exchanges its gossip and comments upon foreign visitors just as when the Caliphs were reigning. Crossing to the long low wall of the mosque, we find the main portal flanked by two Roman mile-stones, from the imperial highway from Cadiz up the Baetis (the Guadalquivir), which gave its name to this Roman province (Baetica). As later devotion records upon the pillars, one dates from the year of Christ's birth, the other from that of the crucifixion. Like sentinels they stand outside, typifying that vast force of the Christianized Empire, which was gradually to recover even this sanctuary from the Moors.

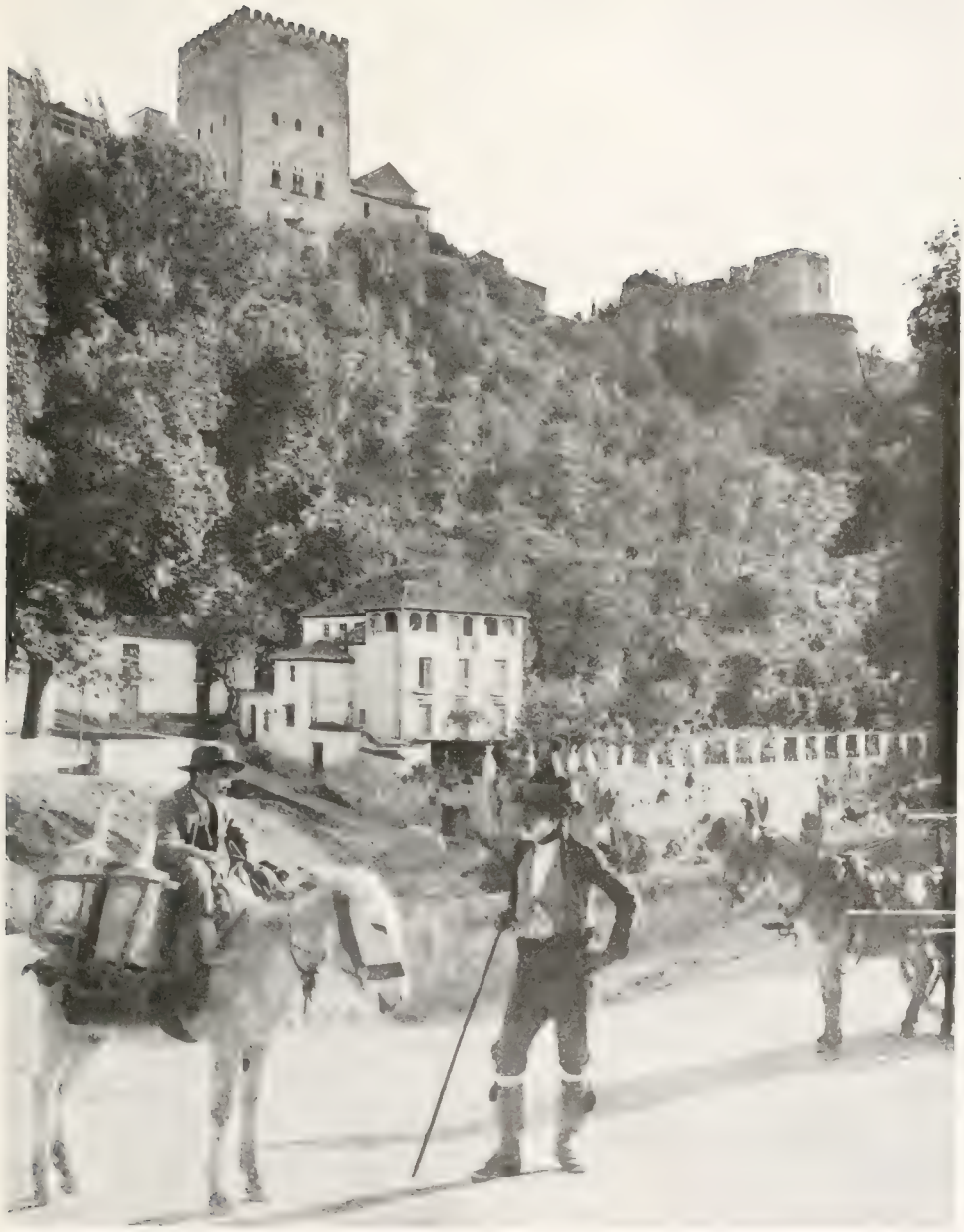
Entering the doors, one seems at first in darkness, after the blazing Spanish sun outside; and then a wilderness of pillars (fig. 1) outlines itself under a sea of low arches. Torn from one or another Roman temple or Christian church, these columns are of endless variety, and their capitals are a fascinating study. But the visitor has at first no leisure for such details; the long peaceful vistas of these colonnades are too entrancing. The guides who offer themselves seem especially impertinent here; one wishes simply to wander about in quiet observation, thankful to the long succession of Christian canons who have so well preserved this Moslem holy spot. Were it in Morocco or Tunis, it had long since collapsed in ruin.

Standing by the entrance, one is in the original mosque of Abderrahman I, the Omeyyad who escaped the massacre of his family in Damascus and established his dynasty here about 750. That mosque had eleven of these colonnades, the central one being broader and leading to the *mihrab*, or holy shrine before which the worshipper faces Mecca. Successive en-

largements by later caliphs lengthened the original arcades and added eight parallels to them; the total number of columns is nearly 900! The first *mihrab* was replaced by a second, and then a third, of Alhakim, near the end of the tenth century. This last we still possess, with all its marvelous coloring and wealth of detail, comparable to the beauties we shall later see at Seville and Granada. The Arabic inscriptions form graceful and not inappropriate decorations. They look upon one with the same pathetic irony which animates the dim Christian mosaic in Santa Sophia at Constantinople, still visible under Mohammedan whitewash.

The other chief jewels of Saracen art in Andalusia date from a much later epoch, when the Moors have developed a technique of ornamentation which for brilliancy and delicacy can never be surpassed. With the wane of Cordova, her sister city Seville, 80 miles nearer the mouth of the Guadalquivir, came into dominion. After the rise and fall of the two dynasties of Moroccan fanatics, the Almoravids and the Almohads, Castile won Seville in 1248; but the Moorish artistic traditions were undisturbed. The Alcázar (figs. 2, 3) as we have it is a building of Christian times; but it is as Moresque as the Alhambra.

Seville boasted a magnificent mosque; but here the Christian conquerors replaced it with a no less splendid Gothic temple. But the Orange Court, with the Gate of Pardon, is still there; and fate has preserved what Cordova has only in part—the Moslem muezzin-tower, the Giralda, most elegant of minarets. Built for the greatest of the Almohad sultans in the closing years of the twelfth century, it is now a Christian campanile. From its summit, 250 feet above the river, one looks out over the smiling environs of



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FIG. 4 WALLS AND TOWERS OF THE ALHAMBRA, GRANADA.

the charming city; little sparrow-hawks glide among the pinnacles and buttresses of the grand cathedral below, or fly indignantly forth when the huge bells begin to toll. Sympathetic restorers have preserved this stately tower as a fit Moorish companion for the superb Christian church beside it, where rest since 1898 Columbus' ashes, a mute memorial of American ingratitude.

In days before Madrid was dreamed of, Castilian kings often made Seville their residence; and the Alcázar (figs. 2, 3), still a royal palace, is surely the most romantic abode of any European sovereign. Built under the legendary Peter the Cruel of Castile and his successors, it has had a varied history of enlargements, fires, and restorations; but its charm is imperishable. Planned and largely constructed by an architect and workmen from the friendly Moorish kingdom of Granada, it illustrates as a whole the so-called *mudéjar* style, as distinguished from the simpler and sturdier type of architecture exemplified in the Cordova mosque and the Giralda. Just as with the Greeks, where Praxiteles and the post-Alexandrian sculptors modified the earlier grandeur into prettiness and elaborated detail, we have here delicate intricacy and almost cloying loveliness.

The façade is however of the earlier and nobler period; and it gains in interest because that of the Alhambra perished to make way for Charles V's Renaissance palace. The rectangular main portal is flanked by doorways with scalloped arches over which run geometric mazes. These are capped by columns supporting indented arches, which, as in the Giralda, uphold delicate lattice-patterns; in the Giralda, these are made of brick; here and in the Alhambra, the decorations are

made of plaster casts. This stucco is now so hard that one can scarcely be persuaded that it is not stone.

Over these portals runs a colonnaded gallery, whose contrast of pointed and curved arches recalls Venetian Gothic and Romanesque. And then comes an overhanging roof, its supports lovingly carved and gilded, as if to show Moorish pride in roofs and ceilings, the crown of the house, which modern architects too often slight. This protects the Spanish inscription in honor of Peter the Cruel, beside which, in delightful inconsistency, run reminders from the Koran that Allah is all-conquering.

Passing through the vestibules, one enters the Patio de las Doncellas—the Court of the Damosels (fig. 2). Trim, neat, graceful arches mark off an arcaded gallery, lined with the beautiful *azulejo* tiles whose manufacture is still a specialty of Seville. Everywhere one sees the lion and the castle of Leon and Castile, and Charles V's proud *plus ultra*. This little rectangular court, with its sixteenth-century second story, seems an epitome of Moorish and Renaissance Spain. One sympathizes with the Australian journalist, Luffmann, whose pedestrian vagabondage in Spain forms such interesting reading, in his rhapsodies.

"To stand," says he, "at the northern end of the 'patio' and look toward the 'Salon de los Embajadores' is, I verily believe, the sight of the world. It is a living testimony to the intelligence and the dignity of the Moorish artists and artisans. Bear it in your memory and make a little pilgrimage to Sevilla that you may not quit this life without having seen the 'ornament of the world.'"

The rooms opening off this patio have kept their ancient doors, which, with those of the Alhambra, are perhaps the



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FIG. 5 COURT OF THE TWO SISTERS OF THE ALHAMBRA, GRANADA.

finest extant products of Arabic carpentry. As one stands in admiration before this wealth of geometric ornamentation, whose beauty lies in its ingenious simplicity, one is amused at modern arrogance which dubs the times in which such dreams were realized, the Dark Ages.

Each of the side-rooms deserves its meed of praise; but the Saloon of the Ambassadors is the gem of the Alcázar, and the peer of any apartment in the Alhambra. The superb Moorish doors, nearly 18 feet high, give entrance; above runs an Arabic inscription, stating that they were constructed by carpenters from Toledo in 1404, at the bidding of the lofty Sultan, Don Pedro, King of Castile and Leon. The year is that of Augustus' conquest of Hispania, a mode of reckoning time which was long kept by this, in many respects the most Roman of the provinces.

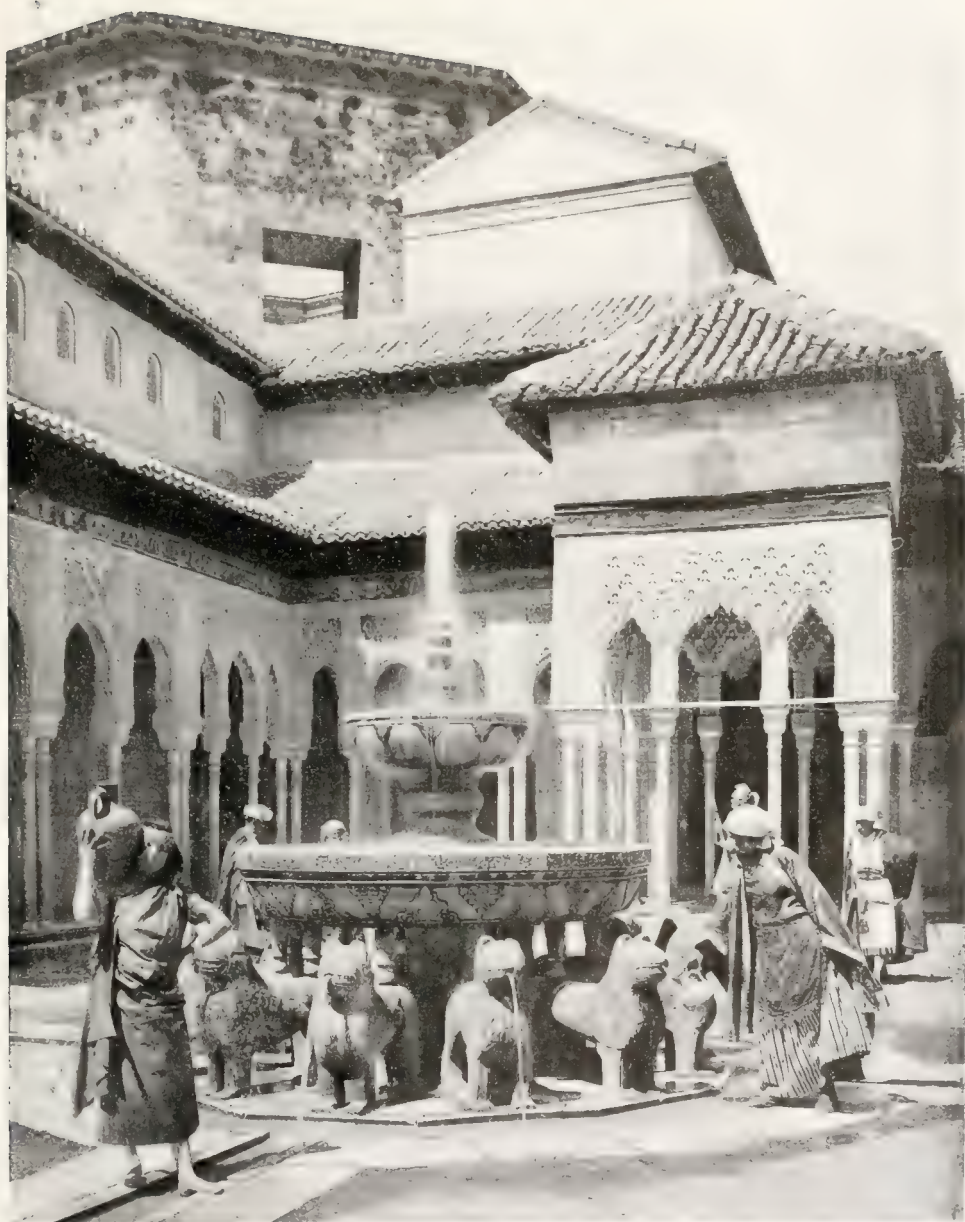
The saloon itself, some 40 feet square, is resplendent with color—azure, crimson, orange, and gold. Crowned by a dome whose shape gave the room at first the name of the Saloon of the Half-Orange, its walls are largely cut away for the bold horse-shoe arches which render it peculiarly charming. Restoration has made the decoration no longer altogether harmonious; but the main lines of the room have preserved the original grace.

The Alcázar lies cooped-up in the midst of Seville; much of the charm of the Alhambra (fig. 4) comes from its superb situation. As one stands on the watch-tower of the Vela, Granada lies far below him, the fertile Vega spreading out for hazy miles to the westward, bounded by the Sierra Albama, beyond which lies Malaga. North, over the deep and narrow valley of the Darro, rises the crowded Albaicin, the old Moorish quarter of Granada; further off, and to the east, one sees a succession of bare and inhospitable moun-

tains. South, over the magnificent elms which form the Alhambra park, and preceded by solitary foot-hills, rise, two miles high, the snowy crests of the Sierra Nevada. Few jewels have so ravishing a setting.

Irving has made the Alhambra a spot of American literary pilgrimage; the courteous and genial guardians point out his room and favorite resting-places; and the hotel which aims especially at the Anglo-Saxon tourist patronage, has appropriated his name. Our familiarity with the Alhambra's romance thus rouses extravagant expectations, which lead in most travelers to a feeling of disappointment at their first visit. So unfortunately true is it that for the appreciation of beauty both eye and historic sense need long and careful training! But for him who realizes the charm which Irving has immortalized, even an Alhambra in utter ruin would possess an irresistible fascination.

The ascent of the hill from Granada seems a dream to the traveler through parched and treeless Andalusian or Castilian plains, where even grassy turf is hardly ever seen. The broad avenue through the forest of elms is bordered by swift streams of mountain water; violets and other spring flowers peep out always from the lush grass which carpets the hillside; nightingales and warblers of melodious variety salute one from the tree-tops. At the summit stands the Gate of Justice, through which winds the narrow way. A flight of steps brings it to the Alhambra plateau. That time has dealt hardly with the *ensemble* is at once evident from the Puerta del Vino—a gate which now leads nowhere. A few rods beyond rise the ruinous walls of Charles V's Renaissance palace. Here that monarch, whose ambition constantly



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FIG. 6. FOUNTAIN OF THE LIONS, ALHAMBRA, GRANADA.

outran his treasury and whose extravagance plunged Spain on her bankrupt career, succeeded in making only an eyesore, and sacrificed the Alhambra's Moorish portals. Thus the modern entrance is by a couple of tiny rooms, where guards, smoking the inevitable cigarettes, admit the visitor to the Myrtle Court.

There is no need of guiding the reader from this graceful *patio*, with its peaceful pool and laurel hedge, around the arched colonnade with its lace-like fretwork, into the famous Lion Court (fig. 6). Every room, from the tiny bath in the basement to the Court of the Two Sisters (fig. 5) and to the Saloon of the Ambassadors above, has had its enthusiastic chronicler. René Bazin, says in his sympathetic "Terre d'Espagne,"

Two things there are in this Alhambra museum which can neither be outlined nor described, and which nothing will ever stale—the reflections of the Arabian faience and, framed by all these windows opening above the Darro ravine, those mid-field landscapes, those summits of pale hills which something I understand not, some mysterious property doubtless of the Sierra atmosphere, tinges with a milky bluish cast, as if the light passed through an opal.

Truly, as one looks out from the Saloon of the Ambassadors, in this Arabian glory of coloring, upon the Albaicin with memories of Christian and Moslem carnage, one is overwhelmed by the spirit of medieval Spain—proud and vengeful, stupendous in achievements and in errors, lustful of blood and of beauty.

Yale University.

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

I. PICTURE OF VIRGIN BY CRIVELLI IN CATHEDRAL OF ASCOLI

DAN FELLOWS PLATT

IN THE cathedral of Ascoli is a wonderful altarpiece, whose many parts are set, jewellike, in a dull gold frame of Murano workmanship, carved in the sumptuous manner so admired in the Venice of the fifteenth century. Carlo Crivelli, Venetian born, pupil of the Vivarini and more especially of that truly great artist, Bartolommeo, signs himself as author, with the date 1473.

The main panel of the Ascoli altarpiece, here shown, is occupied by the Virgin, enthroned, with the Child on her lap. Saints, Apostles, and a "Pietà," in their various niches, surround the Virgin, completing a work of unusual richness and decorative effect. Crivelli, a great master and a supreme technician, shows it in this picture, painted in tem-

pera, on wood, with a gold ground, and having the enamel-like surface characteristic of his work. It would be hard to find a more sincere representation of the Virgin. How pensive she is!—so pensive that one forgives Carlo's mannered drawing of the hand. The Child, too, attracts through the force of the same sincerity.

Many examples of Crivelli's art are now in London and Milan. America, too, is acquiring works by our master—witness the Boston "Pietà" and similar pictures in the Metropolitan Museum of Art and the Johnson Collection, Mrs. Gardner's "St. George," Mr. Babbott's "St. James," Mr. Platt's "St. Anthony of Padua," and the beautiful "Madonna" recently acquired by Mr. Philip Lehman.



LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING.
I. THE PICTURE OF THE VIRGIN BY CRIVELLI IN THE CATHEDRAL OF ASCOLI.

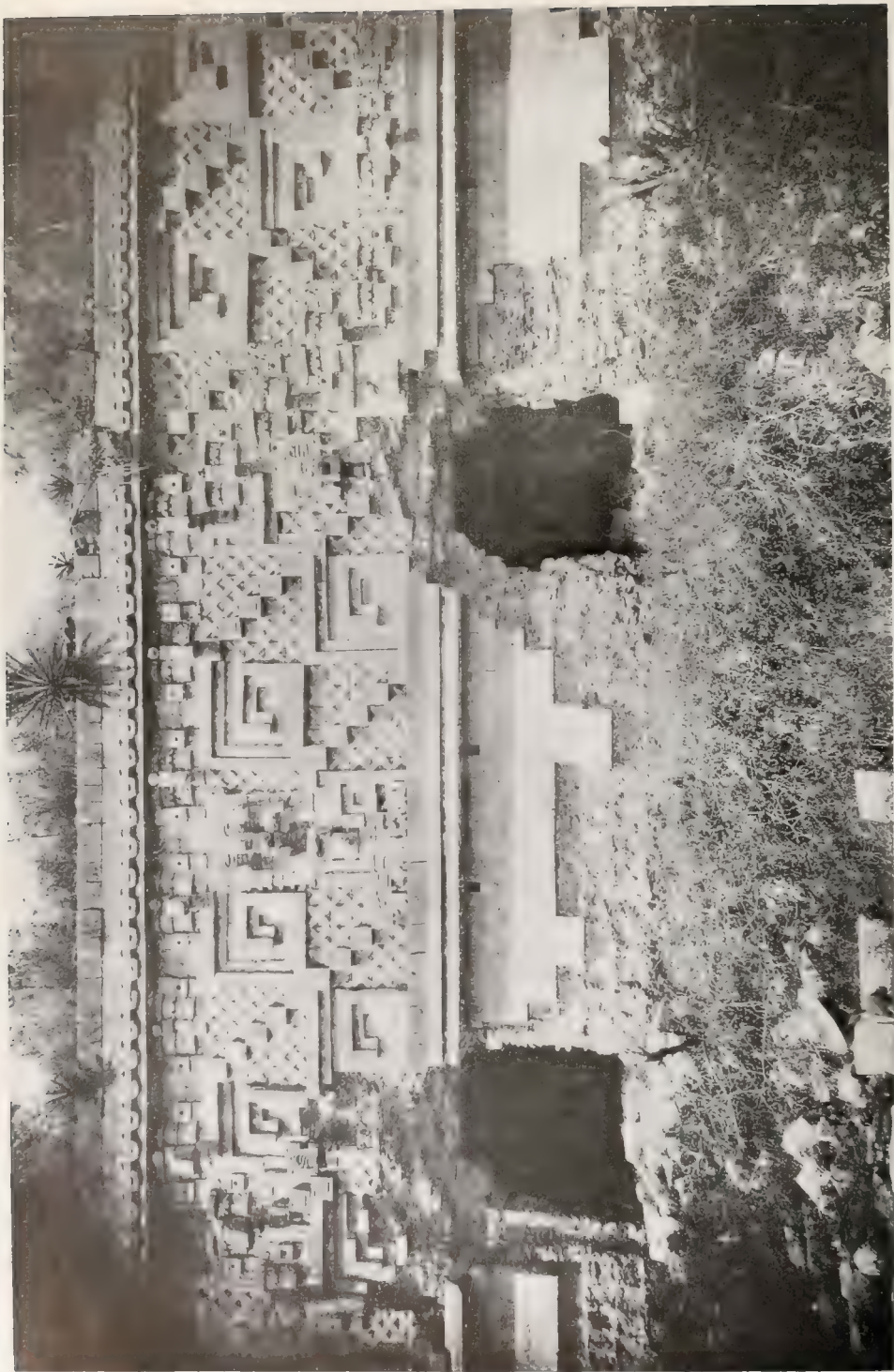


PLATE I. CENTRAL PORTION OF THE FAÇADE OF THE "HOUSE OF THE GOVERNOR," UXMAL, YUCATAN, SHOWING THE BROAD FRIEZE-ZONE OF SCULPTURED MOSAIC. HEIGHT OF FAÇADE, 26 FT

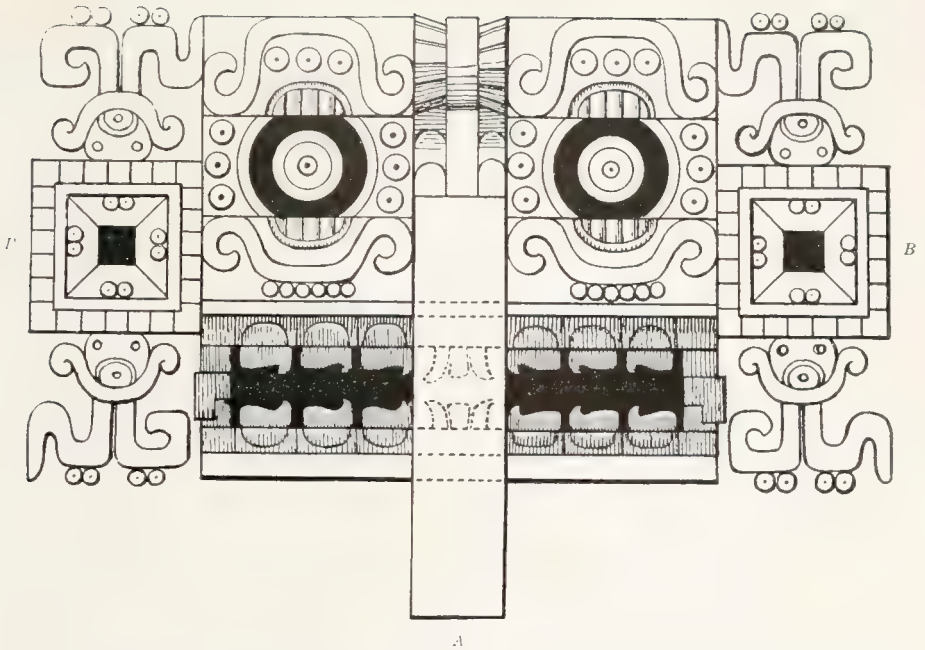


FIG. 1. DIAGRAMMATIC DRAWING OF ONE OF THE GREAT MOSAIC-REPTILIAN MASKS OF THE "HOUSE OF THE GOVERNOR." FOR THE PROFILE, SEE FIG. 2.
A, THE PROJECTING SNOUT; B, THE EAR ORNAMENTS.
(GORDON.)

MASTERPIECES OF ABORIGINAL AMERICAN ART

III. MOSAIC WORK, MAJOR EXAMPLES

W. H. HOLMES

WHEN the primitive potter, no matter when or where, first set bits of colored material into the plastic surface of her utensils to increase their attractiveness, or the implement maker utilizing asphaltum in hafting his implements first fixed bits of shell into the clinging surface to embellish it, the initial step in the art of inlay was taken. The highest stage in its development was reached long ago in Mediterranean centers of culture, where the masters sought to rival in this difficult but durable medium the loftiest pictorial achievements of the painter's brush.

The richly embellished masks, shields, and other symbolic works of the Aztecs, described in Number II of this series of studies, exemplify the remarkable progress in this branch of handicraft among the aboriginal Americans. With them the mosaic art had already extended, in what have been designated its minor phases, characterized by the use of semi-precious stones of varying color in the beautification of broad mural surfaces. According to tradition the mythical palace of the god Quetzalcoatl had four apartments, probably representing the four quarters of the world, the dwelling

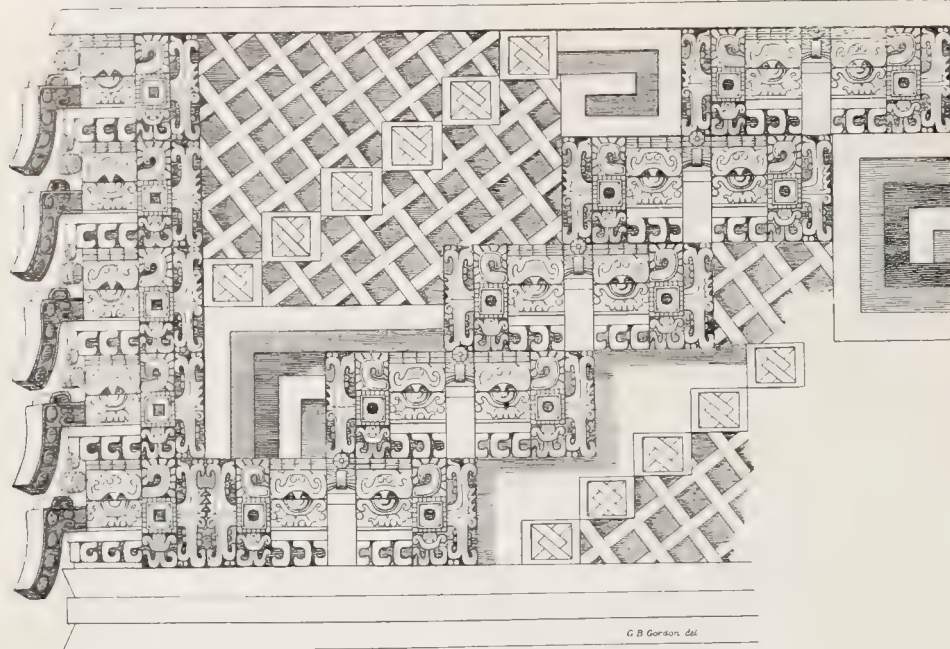


FIG. 2. PORTION OF THE MOSAIC FRIEZE-ZONE OF THE "HOUSE OF THE GOVERNOR," UXMAL, SHOWING THE MANNER IN WHICH THE REPTILIAN MASKS ARE INTRODUCED ON THE FRET-LATTICE GROUND. THE MASK SNOOTS APPEAR IN PROFILE AT THE CORNER. (GORDON.)

places of the gods, one of which was called the hall of emeralds and turquoise, its walls being embellished with these stones arranged in designs of wonderful perfection.

But architectural mosaic in its major forms probably had its inception in the non-aesthetic rather than in the aesthetic phases of the art. When in early times slab was laid beside slab to walk upon, or block was laid upon block in the incipency of mural construction, mosaic embellishment of architectural surfaces had its birth, and today works of vast magnitude attest the fruition of this low-born art. Yet, without the aid of sculptural elaboration masonry must have failed as a means of artistic expression. Color was the chief resource of the artist in the minor forms of mosaic, but to

sculpture is due in large measure the splendid creations of the building arts. Without it, for example, the marvelous temples of Java, India, the Mediterranean countries, and western Europe would be uninteresting, though possibly noble piles of masonry. Indeed it may even be questioned whether without the inspiration of non-essential sculptural embellishment great works of architecture would ever have come into being.

In this field the native American builders had made remarkable progress at the period of European conquest and many of the existing monuments challenge our admiration. Notwithstanding the rude state of a culture little advanced beyond the normal limits of the stone age, the sculpture embellished façades of some of the buildings of Middle America are

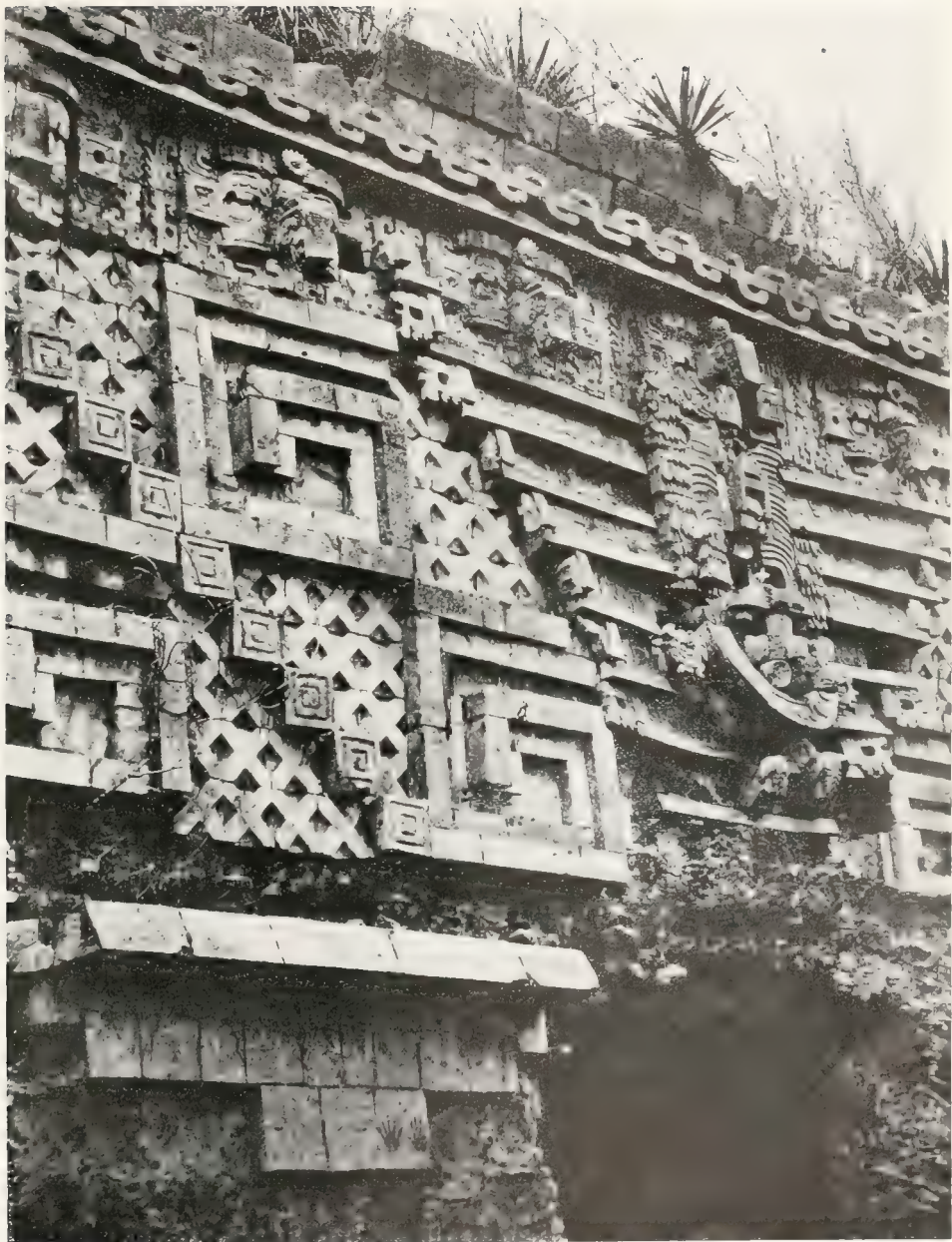


PLATE II. PORTION OF THE MOSAIC FRIEZE-ZONE OF THE "HOUSE OF THE GOVERNOR," UXMAL, SHOWING THE REMARKABLE OVER-DOOR ORNAMENT, THE LINE OF REPTILIAN MASKS ABOVE, AND THE FRET-LATTICE GROUND BELOW.



PLATE III. CENTRAL PORTION OF THE INNER FACADE OF THE "HOUSE OF THE NUNS," UXMAL. THE OVER-DOOR FEATURE EMBODIES FIVE OF THE GREAT REPTILIAN MASKS SUPERPOSED ONE UPON ANOTHER.

masterpieces of skill and taste—so mature in their treatment, in fact, that in contemplating them we turn instinctively to the Old World for prototypes, a search, however, not as yet rewarded with more than a shadow of success.

The ancient cities of Yucatan afford examples of mural treatment in which sculptural mosaic fairly runs riot. The great buildings are so solidly built and massive that even today the walls are intact and in some instances the roofs support the full-grown tropical forest, whose great roots sink deeply into the massive masonry. The so-called "House of the Governor" in the ruined city of Uxmal, northern Yucatan, one of the noblest monuments of the Maya people, may be chosen as the subject of special study, illustrating as it does the highest type of American mural mosaic. The walls of this building are of massive and very coarse concrete, faced within and without with the light-gray limestone of the surrounding country. The stones are laid in the main with nice precision, although without close attention to the breaking of joints or to binding courses. The structure is 320 feet in length by 40 feet in width. The exterior wall surface is about 26 feet in height, and is divided into lower and upper zones. The lower zone is quite plain, excepting a narrow band of columnar ornament at the base, and is perfect save the doorways which, through the loss of their wooden lintels, have broken out above, leaving wide ragged arches (plate I) which penetrate the upper decorated area, mutilating, in many cases, the handsome over-door ornaments.

The two zones are separated by a bold triple-membered molding and the upper is crowned by a coping of two wide flaring courses, and a carved molding the upper

course of which is sculptured to represent a plain fillet about which a second fillet is skilfully twined, suggesting the guilloche. Over the two great portals on the western front this cornice is elaborated into a series of grotesque masks, giving emphasis to these unique architectural features. The sculptured upper zone, which may be regarded as an overgrown frieze, is about 10 feet wide and extends entirely around the building. It is therefore some 720 feet in length, and embodies in its ornamentation, by moderate estimate, 20,000 stones, nearly all of which are carved into special and often into elaborate naturalistic shapes. The setting of the whole seems a wonderful feat of masonry, yet the stones are actually employed not as essential elements of the construction of the building, but as facing merely for the massive concrete walls after the fashion of a typical mosaic. Three principal motives are embodied in this zone of ornament—the fret, the lattice, and the reptilian visage of Kukulcan, supposed to be the analogue of Quetzalcoatl of Mexico. The dominant feature is the double band of fretwork which meanders the lattice ground. This ornament is restricted to the lower seven or eight feet of the space, and is bordered above in the main by a series of reptilian masks of extraordinary design and bold and effective execution. These masks, shown to better advantage in the drawing (fig. 1), are not carried around the building as a simple border, but at intervals pass obliquely or vertically across the geometric field. The four corners of the building are formed of a vertical series of the same reptilian visages. Special embellishments, usually human figures with great headdresses and associated symbolic devices, occur over doorways

and at intervals on the ends and sides, giving variety to the effect (plate I).

Although not conforming in many respects with civilized standards, and especially in the matters of consistency and unity, the design as a whole indicates a people of well matured culture and exceptional taste, as well as of great resources and splendid energy.

The boldness and surprising elaboration of this wonderful façade are well shown in Plate II, which includes the central over-door ornament of the building. At the top is the wide coping, and next below the row of elaborate sculptured visages rather dimly made out but showing the projecting, curved snouts, the deep-set eyes, the squarish ear-ornaments, the obscure mouths with hooked teeth, and the brow band—a two-headed serpent, in the middle of which is set a stellar ornament or rosette. Below and at the left are portions of the lattice ground and three of the great frets with the connecting stems of square stones with ornamental figures cut into the face of each. Toward the right side of the picture is the over-door ornament, which may be regarded as one of the greatest efforts of the Maya sculptor-architect. The doorway below is broken out through the decay of the wood lintel. This over-door ornament is V-shaped in general outline, suggesting the keystone of an arch, and extends from the medial molding below to the base of the row of serpentine mask units above, conforming in length to three of these units. The central feature is a sculptured human figure, practically life size, now badly mutilated, supporting an enormous headdress with gracefully drooping plumes. In the middle portion of the headdress appears the grotesque mask so often found thus associated in Maya sculptures. The orig-

inal position of the head, which is lost, is indicated by a white cross. A ribbed cape covers the shoulders, an elaborate ornament rests upon the thorax, and an ornamental girdle encircles the straight body at the waist. The arms and legs are represented by stumps merely, and the feet probably rested on bracket-like projections, parts of which remain. The figure is sitting in the downward sag of the body of a two-headed serpent, the heads of which, at the right and left, show the usual reptilian characters. The background of the figure consists of seven horizontal bar-like serpent bodies terminating at the right and left in heads of usual type, but much simplified, most of which are broken partly away. Between the serpent bars are rows of hieroglyphs, not read, and doubtless never to be read, but probably embodying a record or statement regarding the rulers or deities to whom the building was dedicated or the uses to which it was devoted. In the lower left-hand corner of the picture several courses of the plain lower wall facing are seen, and on one of the stones are imprints of the mysterious red hand, a feature of not infrequent occurrence among the ruins of Yucatan. The mosaic-like character of the facing of the building is well shown in this place. It appears that the whole surface, decorated and undecorated, could be peeled off without seriously weakening the concrete walls which, in some parts of the structure, are nine feet thick. Other buildings in the Uxmal group are of nearly equal interest as illustrations of the art mosaic; and a number of the cities of the northern peninsula are equally worthy of study.

Plate III illustrates a section of the façade of one of the four great buildings of the quadrangle known as the "House



PLATE IV. PORTION OF THE FAÇADE OF A REMARKABLE BUILDING AT LABNA, YUCATAN.
THE ENTIRE WALL SURFACE IS EMBELLISHED WITH THE REPTILIAN MASKS,
THE STRANGE SNOUTS BEING PRESERVED IN A NUMBER OF CASES.



PLATE V. MODEL OF THE "TEMPLE OF THE SIX COLUMNS," MITLA, MEXICO, PREPARED UNDER THE DIRECTION OF THE WRITER. THE PANELS OF GEOMETRIC MOSAIC-WORK EXTEND ENTIRELY AROUND THE EXTERIOR AND COVER THE INNER WALLS OF THE COURT AND BACK CHAMBERS. LENGTH OF BUILDING, 133 FT. PORTION OF THE ROOF OMITTED, SHOWING THE TOPS OF COLUMNS.

of the Nuns." Here again are seen the unfortunate results of the use of wooden lintels in construction and the scaling of the facing due to the shallowness of the blocks. The geometric groundwork of the upper wall space, and the fret and lattice-work, correspond somewhat closely with these features in the "House of the Governor," while the lofty over-door ornament is composed of four or five gigantic reptilian masks superposed one upon another. What the crowning feature was can not even be surmised.

A specimen of these mural mosaics, truly astonishing in its elaboration and indicating the deep purport of the serpent in the religion of the Maya people, appears in Plate IV. It is part of the façade of a building in Labna, Yucatan, and consists of a solid facing of the reptilian masks, four rows appearing in the lower story and three or more in the upper. It will be observed that the projecting snouts of the masks remain intact in a number of cases.

A noteworthy example of highly individualized aboriginal mural embellishment is furnished by the ruined city of Mitla, in the state of Oaxaca, Mexico. The walls of its several great buildings are embellished with purely geometric motives, which are in striking contrast to the sculptured life-forms of the Maya buildings of Yucatan, referred to above. Plate V illustrates a model of one of the principal structures, the Temple of the Six Columns, prepared under the direction of the writer. In the whole group, comprising a dozen buildings, not a trace or suggestion of any living form is found in the mural mosaics which cover many of the walls. This is the more remarkable since designs in color embodying life forms were employed in embellishing some of the interior wall

surfaces of the buildings, while the pottery of the general region displays a freedom in the treatment of plastic life forms hardly paralleled in the art of any known primitive people. These Mitla mosaics are arranged in formal panels covering the exterior surface of the buildings, and in the interiors are either enclosed in panels as without or form continuous bands extending entirely around the chambers (fig. 3), save where interfered with by doorways. Much diversity in effect is given by setting some of the lines of framework of the panels in and others out, and by variations in proportions of the panels. Where there are treble doorways, as in the Hall of the Six Columns (Plate V), the stone lintel is very long and the fretwork is not in mosaic but carved in the face of the stone. These paneled walls are among the best examples of native stone cutting and laying in aboriginal America. In the broader plain surfaces of the buildings, laid practically without mortar, the joints are invisible save on close inspection.

The designers had only a limited number of decorative motives to draw upon, but they showed much taste in their arrangement in various combinations to suit the spaces and to give diversity of effect. Care was taken that the different motives alternated properly, and an effect of almost complete symmetry was everywhere maintained. The very wide diversity of effect obtained is suggested by six examples shown in figure 4.

The execution of this work is perhaps its most interesting feature. The panels in which the fretwork is set are all shallow, the framework rarely extending more than two or three inches forward from the face of the design, and the design is not relieved more than an inch and a

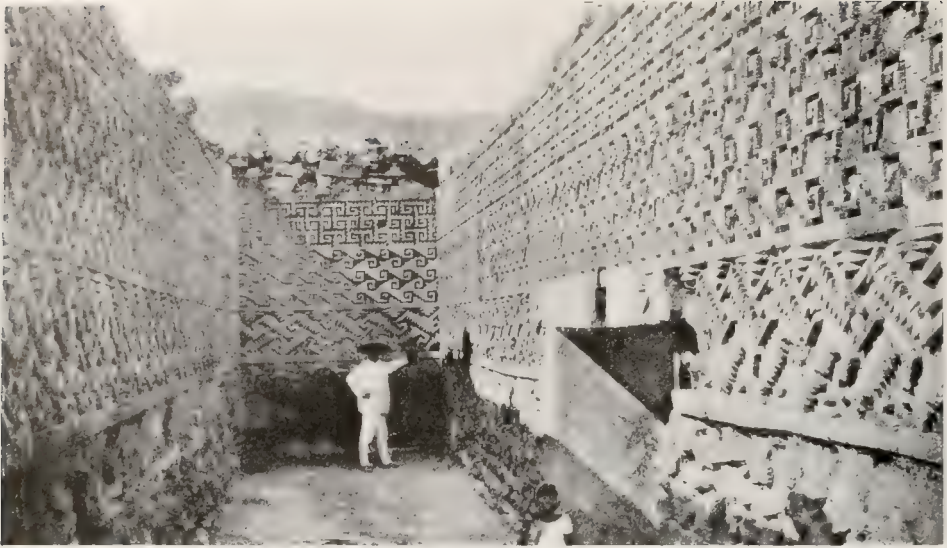


FIG. 3. MOSAIC FRETWORK. INTERIOR OF ONE OF THE BACK CHAMBERS OF THE "TEMPLE OF THE COLUMNS," MITLA. THE DOORWAY TO THE RIGHT OPENS INTO THE COURT.

half from its background. The bits of trachyte were cut into convenient sizes and shapes and set firmly in the plaster backing. The inserted bits are often tooth-like (fig. 5), and the tapering points or roots are sometimes several inches in length; generally, however, they are quite shallow. It is probable that the pieces of stone were not reduced to uniform shapes and sizes in large numbers to be laid up as tile-work, but that the individual stones were cut and fitted to their places in the design as the work proceeded. This is certainly true in cases where curved portions of the designs were to be introduced. In figure 6 it is seen that the S-shaped portion was carved in relief on a large piece, which was fitted into place among its smaller neighbors by notching the edges. Another example is shown in figure 7, which illustrates the very ingenious method of connecting the current fretwork of the side and end of a

chamber without joint at the corner. A more striking instance is shown in figure 8, where the shape of the stones at the level of their bedding in the panel floor is indicated in *a*. No two parts of the whole panel, involving thousands of pieces, correspond exactly in proportions, but the projecting parts of these stones are so dressed that the design developed (*b*) comprises two lines of symmetrical frets with serrate stems, so set that one runs to the right and the other to the left. It thus appears that, notwithstanding the mechanical perfection of the fretwork, it was worked out largely by "rule of thumb."

The number of mosaic stones, all carefully cut and fitted, is very great, and a single room in the "Quadrangle of Grecques" (fig. 3) contains more than 13,000, and the whole group of buildings must have contained at least ten times that number. Although the fine-grained trachyte used is rather soft, the



FIG. 4. EXAMPLES OF THE GEOMETRIC MOSAIC FRETWORK OF THE "TEMPLE OF THE COLUMNS," MITLA. THE DESIGNS ARE BUILT UP OF SMALL STONES AS INDICATED IN ILLUSTRATIONS WHICH FOLLOW.

amount of labor required to block out and dress this vast number of separate pieces is, with our present knowledge of methods and tools, quite beyond possibility of estimate. There is still a question as to the exact manner in which these small stones were roughed out and finished. Possibly the greenstone celts, found occasionally about the ruins, were used. Possibly the flint hammerstones, which occur in large numbers, were in part employed, though pecking operations would be difficult where the bits of stone were never more than a few inches in their greatest dimensions. It is probable that the surfaces were evened up and finished by grinding.

No explanation of the strict avoidance of life forms in their mosaic work by the Mitla builders has been vouchsafed, yet we find a parallel case in the ban placed

by the Saracens upon the representation of living forms in their highly developed decorative art. This restriction prevailed not only with the great buildings of the Mitla group, but with the subterranean chambers which are believed to have served for burial purposes, and the isolated sculptured tombs found in the neighborhood.

Although the motives are purely geometric, it is of course not impossible that all were symbolic and served to suggest to the builders some mythologic conception appropriate to the building or the place. I have even been led to surmise, in view of the universality of symbolism in the native art, that possibly the decorated panels extending around the buildings represent the markings of the body of the serpent god, and that the doorways with their teethlike pillars symbol-

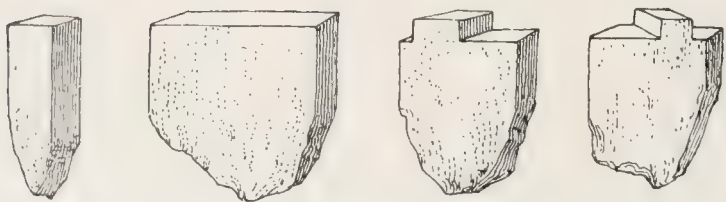


FIG. 5. EXAMPLES OF DENTATE STONES USED IN THE MURAL MOSAICS SHOWING THE MANNER OF CARVING THE RELIEFS: ABOUT ONE-FOURTH USUAL DIMENSIONS.

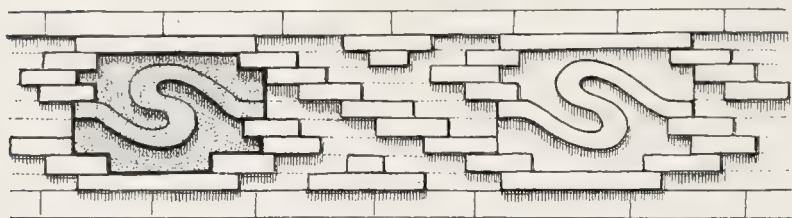


FIG. 6. MANNER OF INTRODUCING CURVED PORTIONS OF THE DESIGN. THE CURVE IS CARVED IN RELIEF ON THE SURFACE OF A TABLET OF EXCEPTIONALLY LARGE SIZE.

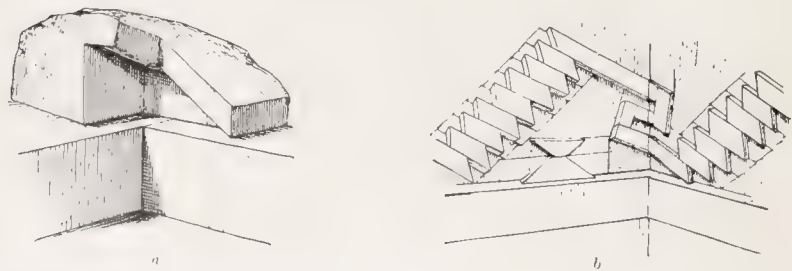
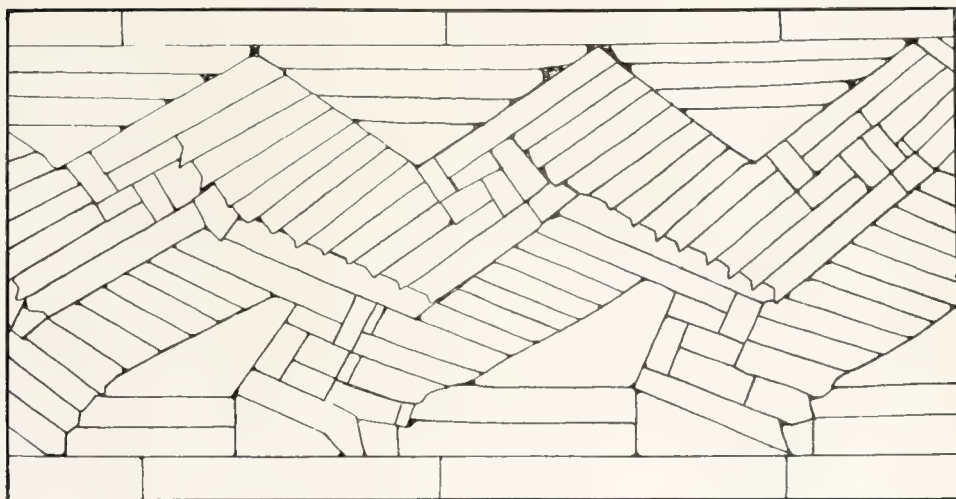
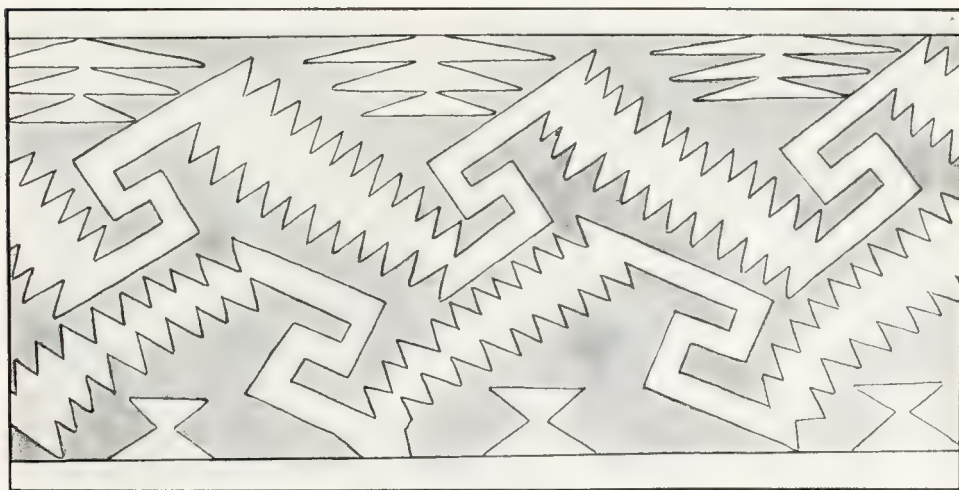


FIG. 7. AN ECCENTRIC BLOCK ILLUSTRATING THE METHOD OF CARRYING A LINE OF FRETWORK AROUND A CHAMBER WALL WITHOUT BREAK AT THE CORNER. *a*, THE STONE; *b*, THE MANNER OF INSERTION.



a



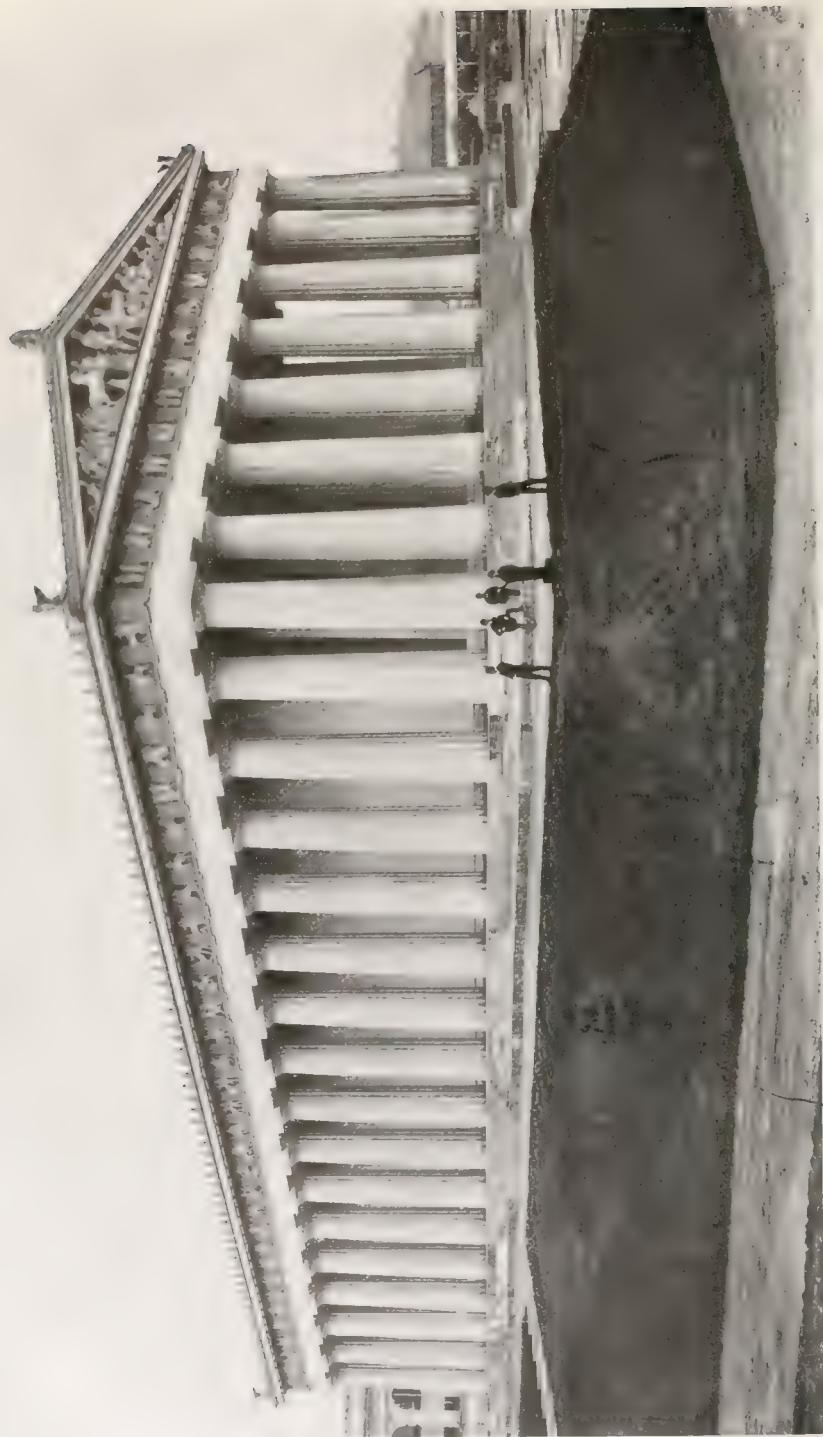
b

FIG. 8. DRAWINGS SHOWING RELATION OF THE MOSAIC STONES TO THE RELIEF DESIGN CUT UPON THEIR SURFACES. *a*, THE SHAPES OF THE STONES AS SET IN THE WALL; *b*, THE CURRENT FRETWORK AS IT APPEARS IN RELIEF.

ize the mouth of the mythic reptile, the deity of deities.

Observing the strange contrasts and contradictions in the art of Mitla and the region about, it is surmised that possi-

bly the builders of the city and the authors of the wonderful mural mosaics were supplanted by another people whose art dealt freely with the forms of nature in color, and in sculptural and plastic methods.



The Parthenon has frequently served as the model for modern buildings, as for example the Walther, near Regensburg in Bavaria, the old Second U. S. Bank in Philadelphia, and the porticoes of the Patent Office in Washington. At Nashville, Tenn., is this notable reproduction in stone of the Parthenon, erected in 1896 for the Centennial Exposition celebrating the hundredth anniversary of the admission of Tennessee as a State of the Union. An attempt has been made to reproduce some of the curves of the original building and to give an idea of the original coloring.



THE MOSQUE OF ST. SOPHIA AT CONSTANTINOPLE

CURRENT NOTES AND NEWS

Mosque of St. Sophia (illustration)

The Mosque of St. Sophia at Constantinople, a Christian Cathedral, was built by Justinian the Great and dedicated on Christmas Day 538, was much damaged and much repaired, and finally was changed into a Turkish Mosque after the Turkish Conquest in 1453, since when a minaret has been erected at each of the four exterior angles. The exterior appearance is disappointing, but within the church is one

of the most beautiful in the world. The Christian mosaics have been plastered over, but some parts can be seen through the plaster when the light is good. St. Sophia is of great interest now because, if the Allies succeed in capturing Constantinople, the Mosque will probably become again a Christian Church, and the mosaics will be uncovered; and so recovered to Christian and Byzantine art.

D. M. R.

Valentine's Classic Group—Andromache and Astyanax (illustration)

The classic group, Andromache and Astyanax, is the masterpiece of the Virginia sculptor, Edward V. Valentine. Mr. Valentine has never been persuaded to part with this, his most cherished creation, and it is to be seen in his studio in Richmond. The motive was suggested by Homer's immortal description of the parting scene of Hector and Andromache in the 6th Book of the Iliad. As Hector approached the Scaean gates, there came his dear wife, running to meet him, and with her the handmaid, bearing in her bosom the tender boy, Hector's loved son, Astyanax. Hector smiled and gazed at the boy; while Andromache stood by his side weeping, and clasped his hand in hers, and urged him to take thought for himself and to have pity on her forlorn, and on their infant boy. Hector told her he was ever mindful of all this, how his greatest grief was the thought of her anguish in the day when some mail-clad Achaean should lead her away and rob her of the light of freedom; yet it was his part to fight in the forefront of the Trojans. He laid his son in his dear wife's bosom, and as she smiled tearfully upon the lad, her husband had pity to

see her, and gently caressed her with his hand and sought to console her. He then bade her return to her own tasks, the loom and distaff, while he cared for war. Hector returned to the battlefield; and his dear wife departed to her home, oft looking back and letting fall big tears.

The sculptor has chosen the moment when the loved wife is striving to carry out her husband's behest. One arm is about the child. The spindle lies idle across her lap, while the eyes, full of grief and foreboding, look into space. With the intuition of childhood, Astyanax divines the sorrow in his mother's heart, and with a smile dimpling his upturned face, endeavors with baby wiles to win her back to happiness.

Every feature of the group is from the antique, showing the most careful study. The ideal proportions of the womanly figure as well as the treatment of the drapery were doubtless suggested by the female figures of the Elgin marbles. Ancient sculptors were never gifted in the portrayal of infancy as, for example, in the Dionysus of Praxiteles and the Plutus of Cephisodotus. How perfect is the Astyanax in contrast!



VALENTINE'S CLASSIC GROUP, ANDROMACHE AND ASTYANAX.

Andromache holds the modern imagination as the ideal type of the soldier's wife. Wherever there are scenes of parting by war's fell decree, with the fatality of wife left widow and child left orphan, Andromache is the prototype. Professor Gildersleeve has spoken of the group as a fitting monument to the womanhood of the Confederacy. It is equally applicable to bereft womanhood, despoiled by war, in all ages and countries.

Our frontispiece presents another work

of Valentine, the Thomas Jefferson in the Jefferson Hotel in Richmond. Other well known works of his are the Recumbent Figure of General R. E. Lee in the Memorial Chapel, Washington and Lee University, Lexington; the statue of General Lee in Statuary Hall of the United States Capitol; and the bronze statue of Jefferson Davis and allegorical female figures symbolic of the South in Richmond.

M. C.

An Amethyst Necklace of the Twelfth Dynasty



AN EGYPTIAN NECKLACE.

Professor Petrie on behalf of the Egyptian Research Account (Society) has presented the Museum of Fine Arts in Boston an amethyst necklace which was worn by the daughter of Senusert II (Useratesen II) of the Twelfth Dynasty, and was among the royal jewels discovered by him last spring at Lahun, near the entrance to the Fayum. Beside the jewels that had been placed in three caskets were her canopic jars of alabaster inscribed with her title and name, "The Royal daughter, Sat-Hathor-Ant." Dr. Petrie, in his letter to me, said, "I have just sent off to the Museum in Boston the finest amethyst necklace (from Egypt) that I have ever seen." Through the

kindness of Mr. Morris Carter, assistant director of the Museum, I have secured a photograph of this unique piece of jewelry for ART AND ARCHAEOLOGY. It is about one-third of the size of the eighty-eight amethyst beads, and is over twenty-six inches in length. The stones are very rich in color, but are not very smoothly polished, probably because of the extreme hardness of amethyst. As is seen, the beads are well graded and symmetrically arranged. Most of the beads have an uncommonly dark hue for amethyst. The age of so interesting a souvenir of the Middle Empire depends on the date, of course, when Senusert II reigned. While Dr. Petrie in his history assigns the period to about 2684 B. C., Professor Breasted places the date at 1906 B. C. The Research Account distributes its discovered treasures of monumental art and those for decorative or ornamental use as wisely and generously as possible among the museums. The colossal sphinx in Philadelphia and the recent acquisitions at the Brooklyn Institute of Arts bear witness to this statement.

WILLIAM COPLEY WINSLOW.

Boston.

The College Art Association of America

The fourth annual meeting of the College Art Association was held in the Albright Art Gallery, Buffalo, N. Y., Friday and Saturday, April second and third. Among the papers read of especial interest to readers of ART AND ARCHAEOLOGY were the following:

Education in Architecture, Mr. C. C. Zantzinger, American Institute of Architects; *Beginnings of the Art of Mosaic in Italy*, Mr. John Shapley, Princeton University; *Art Taught as a Means of Expression*, Mr. Ellsworth Woodward, Sophie Newcomb College; *The College Art Association and the Moulding of the Aesthetic Possibilities of Young America*, Mr. William M. Hekking, James Millikin University; *The College Art Gallery*, (Illustrated by lantern slides of the Hillyer Gallery, Smith College), Mr. Alfred Vance Churchill, Smith College.

There were also important committee reports and Round Table discussions on the *Condition of Art Instruction in the American Universities and Colleges*; on *Books for the College Art Library*; on

Requirement of a Course in the Fine Arts for the A.B. Degree; on *Typical College and University Art Courses*; on *Photographs in Art Teaching*; and on *When we Teach Art, What are we Trying to Teach?*

At the business session Saturday afternoon it was voted to change the name of the College Art Association to "the College Art Association of America" and to adopt ART AND ARCHAEOLOGY as the organ of the Association. The details were left to the Executive Committee to work out in conference with the officers of the Archaeological Institute of America.

John Pickard, of the University of Missouri, was reelected President and George H. Chase, of Harvard University, Vice-President for the ensuing year. William M. Hekking, of James Millikin University, was elected Secretary-Treasurer to succeed A. M. Brooks of Indiana University who declined reelection. Ellsworth Woodward of Sophie Newcomb College, New Orleans, and Mitchell Carroll of Washington, D. C., were chosen to fill vacancies on the Board of Directors.

Special Session in San Francisco

The special session of the Archaeological Institute of America authorized by the Council at the Philadelphia meeting will be held in San Francisco, August 2-7, 1915. This is the week when the American Association for the Advancement of Science will convene and some joint sessions will be held with the American Anthropological Association, the American Folklore Society and other learned bodies whose interests are more or less associated with archaeology.

The railways have agreed upon a first class fare from Chicago to San Francisco for \$62.50, good for three months and al-

lowing stop-overs at all points. After the sessions in San Francisco are over, special exercises for members will be conducted by the Los Angeles Society of the Institute in the halls of the new Southwest Museum, and part of the work of the Summer Session of the School of American Archaeology will doubtless take place in San Diego in connection with the important and picturesque archaeological and ethnological collections of the Panama-California Exposition. Those who plan to visit the Exposition at the time of this session should notify H. R. Fairclough, Stanford University, California.

BOOK CRITIQUES

LUCA DELLA ROBBIA. By Allan Marquand. Princeton, 1914.

Professor Marquand calls his book *A Catalogue Raisonné of the Works of Luca Della Robbia*. It is much more than this. The lover of Italian Renaissance art need not be dismayed by the formal announcement of the preface, for he will find in the introduction and in the text an interpretation of the mind and spirit of this delightful sculptor such as has hardly found its way into print before. Yet grateful as we are for the solid contribution to knowledge which this monograph makes, we cannot forbear the wish that the introduction might have been expanded into a more exhaustive essay on the work of Luca. The details of his life are confessedly meager. There is no story to be written. But while his methods may not have been new, they do differentiate him from the artists of his time, and no one could have blamed the author for following them out in greater detail. Even more individual is Luca in his rendering of the main themes of early fifteenth century sculpture. From first to last he dealt with religious subjects, not necessarily from choice, but because his patronage was ecclesiastical. This was true in large measure of Ghiberti, Donatello, Desiderio and others, but no great sculptor of the time handled the religious theme with such inner sympathy, yet without subordinating the truth of nature, or the laws of sculpture to ecclesiastical conventions. This forms the eminent distinction of Luca as an interpreter of the religious idea and sentiments of his day, and Professor Marquand has with rare insight made this quality of Luca's art evident in his introduction

and in the illuminating comments on the individual sculptures. Many will not agree with all of his attributions, but all will agree that in this so-called catalogue raisonné, a worthy monument has been raised by American scholarship to one of Italy's foremost sculptors.

RICHARD A. RICE.

Library of Congress.

THE GLORY THAT WAS GREECE.

THE GRANDEUR THAT WAS ROME. By J. C. Stobart. Sidgwick and Jackson, London. 1914.

It is a pleasure to be able to say that these companion volumes, sold at \$7.50 each, full of splendid plates and illustrations, are sound and sane in fact and judgment, and that they are charmingly written. The style is good, the occasional humorous touches are delicious. "To some cultured folk who have read Swinburne (but not Plato), the notion of the Greeks presents a world of happy pagans, children of nature, without any tiresome ideas of morality or self-control, sometimes making pretty poems and statues, but generally basking in the sun without much on," is one of many passages which shows that Mr. Stobart has a genial sort of iconoclasm that is refreshing. And when he says: "Discipline was Rome's secret, and discipline came no doubt from the strict patriarchal system in her homes, a system assuredly *not of Mediterranean birth*," he shows himself a very capable critic indeed. These books are creditable in every way.

R. V. D. M.

DAYS IN ATTICA. By Mrs. B. C. Bosanquet. Pp. xiv + 339. New York: The Macmillan Company. 1914.

A DAY IN OLD ATHENS. By William Stearns Davis. Pp. xii + 242. Boston, New York, and Chicago: Allyn and Bacon. 1914.

ÆGEAN DAYS. By J. Irving Manatt. Pp. xii + 405. Houghton Mifflin Company. 1914.

These are three very attractive books of travel, and while they are popular, they are written in an extremely happy English style, and combine in a charming manner historical, literary, archaeological and artistic features. One can enjoy spending hours, or even days, reading these delightful books, which deal with days in Attica and in the Aegean Islands.

The first work is by Mrs. B. C. Bosanquet, the wife of the former director of the British School in Athens, and is of great value because it describes not merely ancient Athens, but gives a continuous account of Greece from early Cretan times down to the present day. The first fifty pages give a good description of the recent finds of art objects in Crete, with an account of the later history of Crete, the Venetians in Candia, and the Candia of today. Then follows a description of the "Thirsty Argive Plain," chapters on the "Legends of the Acropolis," and on "Promise," with an account of Athens before the Persian Wars and of the beautiful statues in the National Museum and the Acropolis Museum. Chapter 5 is labeled "Fulfillment," and tells of the buildings on the Acropolis—the Parthenon, the Propylaea, the Erechtheum, and the Temple of Victory. Then, in chapter 6, we pass to the south side of the hill, and visit the

Dionysiac Theatre, the dramatic monuments, and the precinct of Asclepius. In chapter 7 we have the "Afterglow," when Athens is under the Romans. After a description of Roman Athens and Hadrian's new suburb, is given an account of the ancient Roman wreck discovered in 1900 by sponge-fishers off the Island of Anticythera, with a fine illustration of the bronze statue found in the sea. In chapter 8 we visit the Byzantine churches of Attica, and then in chapter 9 pass on to the Age of Chivalry, touching on the wonderful monastery at Daphni, on Thebes, and on the coming of the age of Guy de La Roche. Chapter 10 treats of the Dark Ages. We have now reached Turkish Athens, fascinating because of the habits and costumes of the people. In chapter 11 we are in modern Athens—"the city of whiteness and brightness," the city which combines the world of Pericles with the world of Byron, and also with the world of modern politics and of Venizelos, the modern Greek Bismarck. The last two chapters are on home life in Attica—not merely the life of the Greek peasant, but also of the European living in Greece—and on the Attic countryside, with a visit to the cemetery with its beautiful grave-reliefs distinguished by their quiet idealistic melancholy. We travel out the sacred way to Eleusis, we visit Phyle, the caves of Pan on Parnes and Hymettus, the tomb at Menidi, the village of Cephissia, which Gellius tells us was a summer resort for wealthy Athenians in ancient Roman days as it is today. We visit, too, Tatoi, where the late king placed his villa and farm near the Pass of Decelea. Finally we come to the American excavations at Corinth. For the traveler to Athens who is interested in its continued history for four thousand years,

there is no more enjoyable book, and one will find much valuable information presented in an attractive way. Many of the illustrations have not appeared before—so, for example, a wonderful Cretan painting showing boy and girl toreadors performing acrobatic stunts over the back of a furious bull that is charging one of the girl athletes. Here in Crete over fifteen hundred years before Christ we have the origin of the modern bull fight, in which women no longer take part.

The second book should be read in connection with that of Mrs. Bosanquet by all who desire a popular account of ancient Greek private life. Professor Davis has done much toward popularizing classical history by his many historical novels, such as *The Victor of Salamis*, *The Friend of Caesar*, etc. *A Day in Old Athens* treats of the time of Athens' greatest outward glory, and because of its dramatic, vigorous style, is of value to the general reader. The illustrations are very bad, and one will not get as good an idea of Greek art as he should from the book. There are, too, several antiquated ideas—as that the Greek house had two courts instead of one, and that one can see Sunium from the Temple of Victory, and the famous couplet about Athens, with which the book ends, is attributed to Aristophanes and not to Pindar. However, as I have said, the book does give a very good account of all the subjects of Greek private life.

The third book—*Aegean Days*—deals with the most important Aegean Islands,

and takes us on a cruise to Troy, Ithaca, and Leucas, as well as to Lesbos, Chios, Tenos, Naxos, Paros, Ceos, etc. But most of the book is occupied with Andros, where Professor Manatt spent a whole summer and about which he has written several articles. The main criticism to be made is that many of the chapters were written twenty years ago, and do not take account of recent excavations. However, one enjoys travelling with Professor Manatt in these Greek lands, studying the legends, the archaeological remains, and the history from ancient times down to the present day. The book is full of good stories, and gives a vital picture such as only one who has lived long in the Greek atmosphere and learned to understand the Greeks, ancient and modern, could give. The idea that the Olympic Games were established on Mt. Olympus is not confined to college freshmen, but is widespread, being found not only in Miss Whiting's careless book on Athens, but even in Spenser's *Faerie Queene*. There are very few slips in Professor Manatt's book, and this is not the place to tabulate them; but we hate to see only six instead of seven cities striving for the glory of mothering Homer. We prefer to hear of Ben Jonson's "Dear good angel of the spring, the Nightingale," rather than of the "glad angel," and Professor Manatt's argument for a Lesbian Homer is much vitiated (p. 276) by the fact that the chapel on Lesbos belongs to St. Phokas, and not to the Homeric Phorbas.

D. M. R.

